EDITION WHITE-SMITH No. 141

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Complete Method

FOR

Rhythmical Articulation

EXPRESSLY COMPOSED FOR THE USE OF PUPILS
IN THE ROYAL CONSERVATORY, MILAN.

BY

PASQUALE BONA

PROFESSOR AT THE ROYAL CONSERVATORY, MILAN.

FOURTH ITALIAN EDITION
REVISED AND ENLARGED BY THE AUTHOR.

ENGLISH TEXT BY

Ambrose Davenport

(ITALIAN AND ENGLISH TEXT)

Made in U.S.A.

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Preface.

The favorable reception and extraordinary success which has attended the publication of my Method for *Rhythmical Articulation* has induced me to issue a fourth edition carefully revised, rearranged and much enlarged, and for greater advantage, divided into three parts; the first and second parts for those who intend to make a study of singing, and all three parts for instrumentalists.

An incontestable proof of the utility of my labors, aside from its universal acceptance is the fact of its adoption as a text-book by the best class of teachers, and by musical institutes of the highest rank, such as the Conservatory of Music at Milan.

The favor and consideration which have been accorded my earlier editions argues without doubt the acceptance of this, the latest, which certainly will be found superior to the others.

P. BONA.

Prefazione.

La favorevole accoglienza e lo smercio straordinario che ottenne il mio Metodo per la Divisione *mi persuasero a farne una Quarta Edizione, diligentemente riveduta, riordinata e largamente ampliata, dividendola per maggior vantaggio comune in tre Parti: la prima e la seconda per coloro che si dedicano allo studio del canto, tutte e tre per gli Stromentisti.*

Prova incontrastabile dell' utilità di codesto mio lavoro, oltre il favore e lo smercio, fu il vederlo adottato dai migliori maestri e dai più accreditati Stabilimenti Musicali, come il Conservatorio di Milano, quale libro di testo.

Il favore con cui vennero accolte le mie prime Edizioni mi è argomento non dubbio di quello di cui vorrei onorata anchè quest' ultima, certamente migliore delle altre.

P. BONA.

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Introduction.

It is certainly of the greatest importance in musical instruction that young pupils should acquire a correct and practical method embodying the principles of the rhythmical division of the single notes that constitute the beats of a musical theme, a knowledge of their respective values, and of imparting to each note, so to speak, a special significance and individuality considered in its relationship to the others.

Such instruction assumed under the title "Method for Rhythmical Articulation" has been very rare in our Italian schools in years passed, having been taught exclusively in the large conservatories where its great utility and importance has been duly recognized, and where it has been adopted as a most essential part of the musical education of the young, as well as one of the most important branches of musical theory. *)

It is unnecessary, perhaps, to speak at length of the many advantages to be derived from a good method of rhythmical articulation; it leads to a knowledge of the relations which naturally exist between the notes of a musical beat and an appreciation of their individual character; moreover, it enables executants to divine the time-value of peculiarly grouped notes that are not always easily distinguished at a glance, and to recognize the different forms of tempo upon the force and precision of which the correct execution of the theme depends, a thing often difficult for the pupil to accomplish; also to effect sudden changes in the time quickly and accurately, a result only to be attained after thorough schooling in rhythmical articulation.

A consideration of its many advantages has induced the publication of the present method, which, although of comparitively small size and of modest appearance, contains, in a word, all the essentials of a perfect school of rhythmical articulation; also the fact that my labors have everywhere received the most flattering indorsement, and finally the great honor of its adoption as a text-book by the Royal Conservatory at Milan.

*) See following page for explanation of *Rhythmical Articulation.*

L'autore.

Si havvi cosa di maggior importanza nell'insegnamento musicale, senza dubbio è quella di far apprendere ai giovani scolari il modo pratico di dividere le singole note che compongono le battute d'un tema musicale, di conoscere il rispettivo valore e di dare alle medesime, per così dire, un significato ed una specile esistenza, considerate complessivamente le une colle altre.

Tale insegnamento, assunto sotto il nome di (Metodo per la Divisione,) *nella nostra scuola italiana era per gli anni addietro assai raro, non praticandosi se non nei grandi Conservatori, nei quali, conosciutane la grande utilità ed importanza, venne adottato come massima essenziale nello iniziarvi i giovani apprendisti e anzi fu reputato uno dei più importanti rami della scuola teoretica musicale.* *)

Inutile sarebbe qui parlare dei vantaggi che produce un buon metodo di divisione, sia per conoscere il rapporto che passa fra le note componenti una battuta musicale, sia per conoscere l'intrinseco loro natura, sia per facilità da parte degli esecutori di rilevare a prima giunta il valore delle note stesse, le quali talvolta aggruppate insieme non si appresentano all'occhio del lettore così di leggeri, sia per conoscere la varietà dei tempi musicali, là di cui forza ed esattezza regolano il tema che si eseguisce, il che per gli scolari riesce faticoso d'assai, e sia finalmente per avvezzare lo scolaro a cambiar di tempo con precisione, cosa assai malagevole, se radicata in lui non fosse la scuola della divisione.

Persuaso di tanti vantaggi, m'indussi alla pubblicazione del presente metodo, il quale, quantunque comparisca modesto in piccola forma, contiene però tutto quello che possa bastare per una perfetta scuola di divisione, e mi lusingo che questo mio lavoro sarà favorevolmente accolto, in vista anche della circostanza che assai mi onora, quella cioè di essere stato adottato come testo dal Regio Conservatorio di Milano.

*) *Nella pagina seguente vien spiegato cosa sia la* Divisione.

Preliminary Remarks.

Before undertaking to read the First Part of this method, it is necessary that the pupil should have a knowledge of the elementary principles of music, and above all of the different kinds of notes and rests and of their relative time-values, common time, and the effect of the dot and slur. For the Second Part a knowledge of all the various kinds of time, of the scales and note-groups of different forms and their values is essential. The Third Part is devoted to a study of everything that pertains to ligatures *(tied notes)* embellishments etc., etc.

Rhythmical Articulation consists in pronouncing the name of each note precisely as though the words were being read, with this difference, however, that the voice must sustain the word for the duration of time indicated by the note named; and should the latter have a greater time-value than a quarter-note, to repeat the vowel in a connected, sustained manner for as many quarters as are contained in the time-value of the note to be sounded. To facilitate the movement of the tongue in groups of two, three, four, or more notes, their different names must be pronounced fluently, yet connectedly, as if reading a word of several syllables, giving a special inflection to the names of notes that occur upon the strong beats.

As regards the rests, a rest of the time-value of a quarter-note is indicated by the word "One;" — of two quarter-notes "One," "Two," and so on, always beginning again with "One" whenever a rest is interrupted by a note, or occurs on any other beat.*) The word "One" is also used to distinguish the eighth-rests among the notes. The time-beats are indicated with the hand.

*) What has been said here about the rests is not to be put in practice until the pupil has learned the exercise; for this reason, silence must be maintained during the time-value of the rests as they occur.

Istruzioni Preliminari.

Per intraprendere la lettura della Prima Parte di questo Metodo è necessario che l'allievo conosca i Principi elementari di musica e sopratutto le lezioni riguardanti il valore delle note e delle pause, il tempo ordinario, l'effetto del punto e della sincope; per la Seconda Parte deve possedere la cognizione di tutti i tempi, di tutti i toni e dei gruppi di note sovrabbondanti, in valore; e può serbarsi alla Terza Parte l'apprendere tutto quanto si riferisce alla legatura, agli abbellimenti, ecc., ecc.

La Divisione consiste nel pronunciare il nome di ciascheduna nota nell'egual modo come se si avessero a leggere le parole, colla differenza che la voce dev' essere tenuta per la durata di tempo espressa dalla figura della nota medesima, e se questa esprime un valore maggiore di un quarto si ripete la vocale, tenendola legata, tante volte, quanti sono i quarti di durata.
A facilitare il movimento della lingua nei gruppi di due, tre, quattro o più note, si pronunciano i diversi nomi legandoli come si avesse a leggere una parola sola composta di più sillabe, avvertendo di dare maggior inflessione al nome delle note che occupano tempi forti.

In quanto alle pause od aspetti, alla figura di un quarto vien contrapposta la parola uno, *a quella di due quarti* uno, due *e cosi di seguito cominciando coll'* uno *(ogni qual volta), la pausa viene interrotta da una nota o si presenta in diversa battuta.*)
La parola uno *adottasi anche per distinguere gli ottavi frammisti a note. Il tempo si segna colla mano.*

*) *Quanto vien detto intorno alle pause od aspetti non è da porsi in practica se non quando l'allievo sarà in possesso della lettura, e in seguito si adotterà il silenzio per il tempo di durata indicato dalle figure della pausa stessa.*

Examples of Execution.

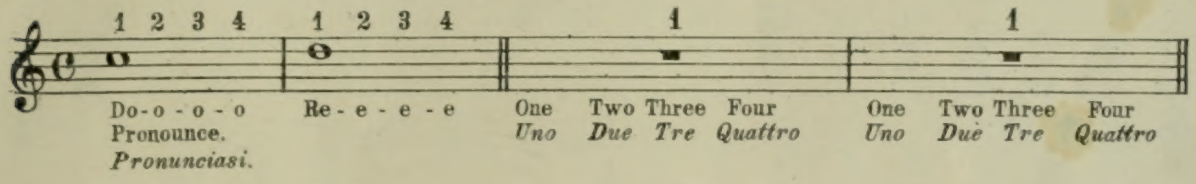
The figures 1, 2, 3, 4, indicate the quarters that constitute the beats, and the syllable Do-o-o-o indicates the prolongation of the pro - nunciation, each quarter being slightly ac - cented. The words *One, Two, Three, Four* indicate the quarter rests.

Esempi di Esecuzione.

I numeri 1, 2, 3, 4 indicano i quarti che costituiscono la battuta, e la sillaba Do-o-o-o indica di allungare la pronunciazione segnando leggermente ciascun quarto. Le parole Uno, due, tre, quattro *servono ad accen - nare i quarti d'aspetto.*

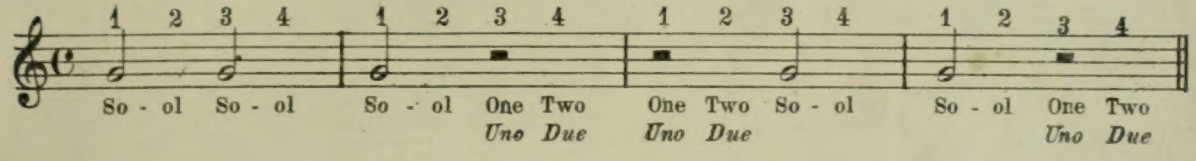
For characters of the value of four quarters—notes, or rests.

Per le figure del valore di quattro quarti, sien note, che aspetti.



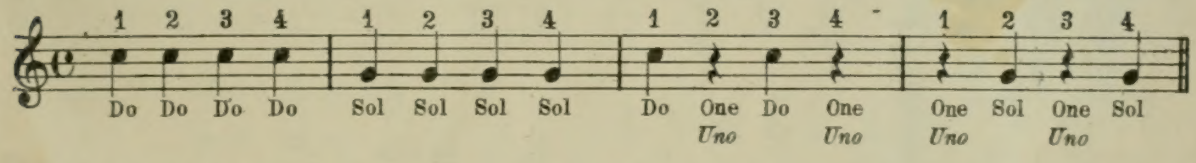
For characters of the value of two quarters.

Per le figure del valore di due quarti.



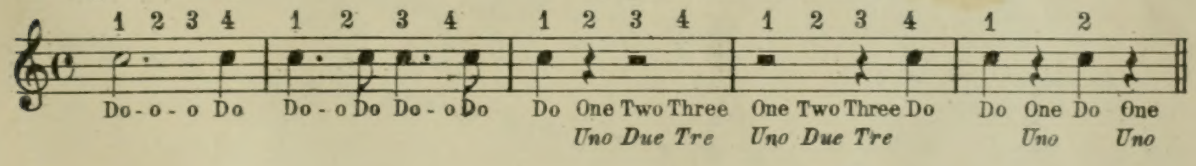
For characters of the value of one quarter.

Per le figure del valore di un quarto.



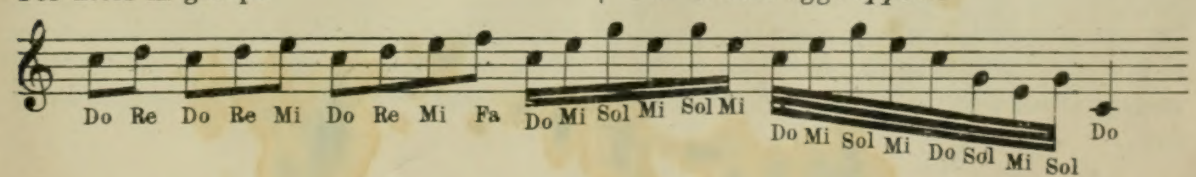
For dotted notes or rests, and for the rest of one eighth value.

Per le note o pause col punto, e per le pause di un ottavo.



For notes in groups.

Per le note aggruppate.

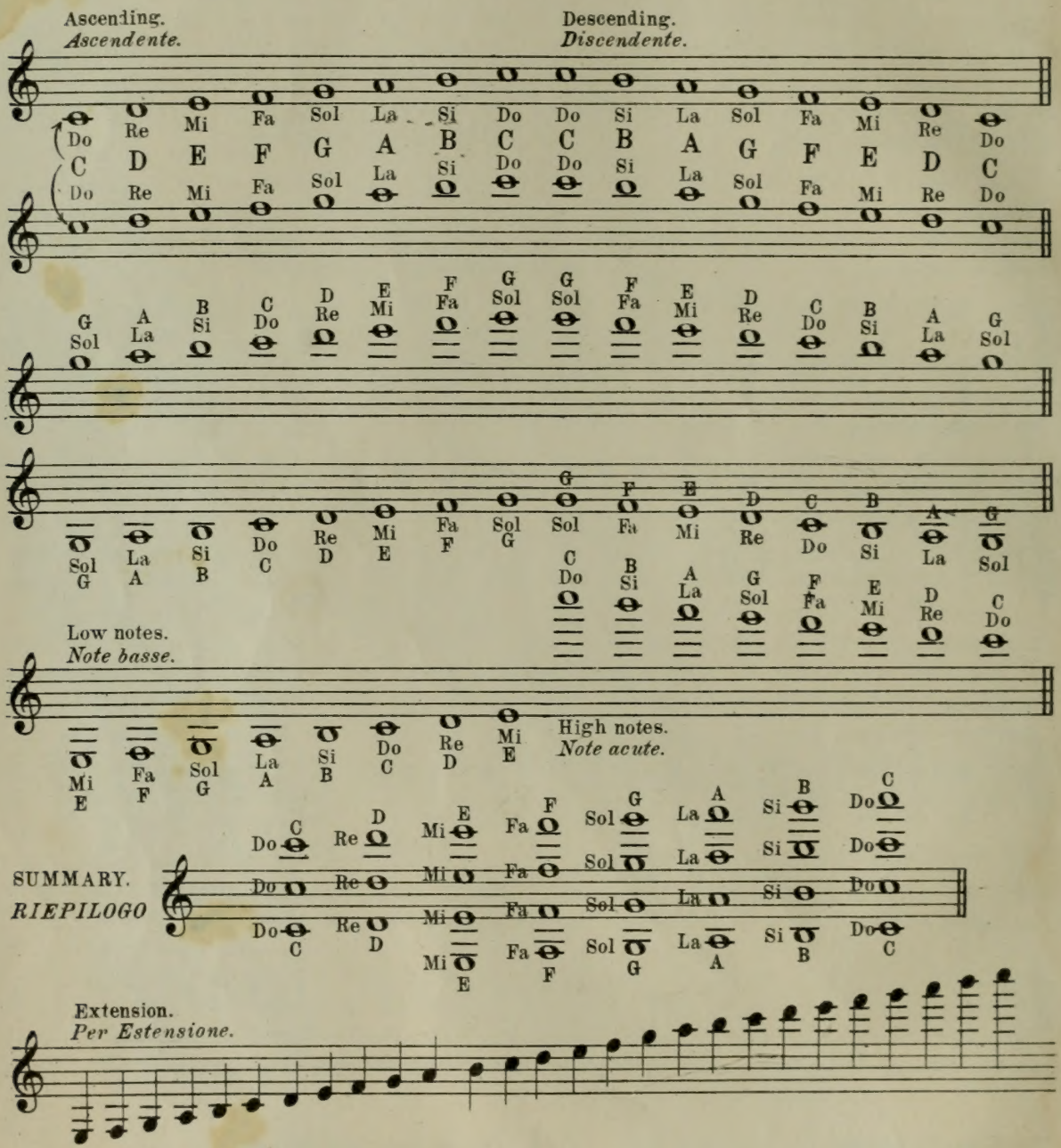


Scales showing the names of the notes in all the clefs.

Scale per conoscere i nomi delle note in tutte le chiavi.

Violin-Clef.

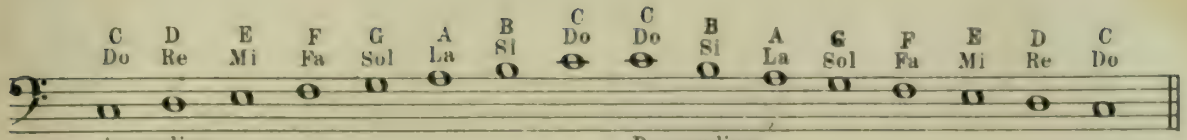
Chiave di Violino.



When the pupil is familiar with the names of the notes composing the first two scales, he may proceed to the reading of the First Part.

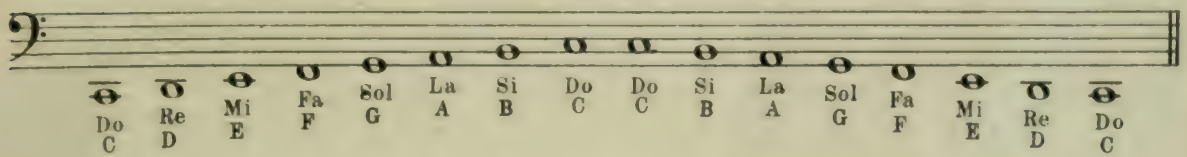
L' allievo quando sia in possesso del nome delle note che compongono le prime due Scale potrà passare alla lettura della prima parte.

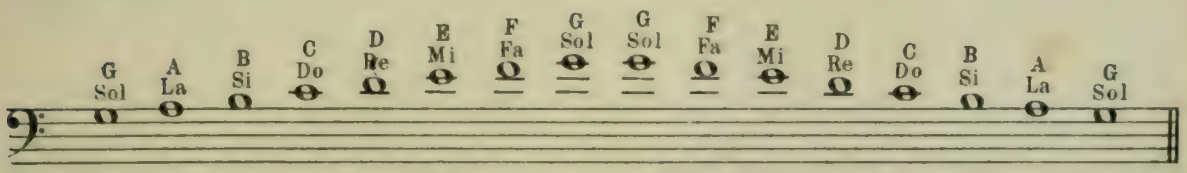
Bass-Clef. | Chiave di Basso.

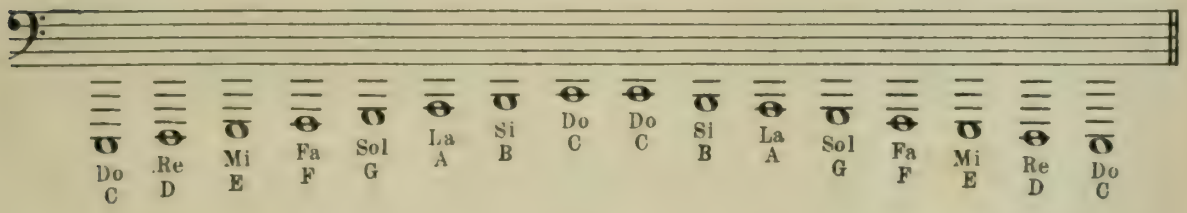


Ascending.
Ascendente.

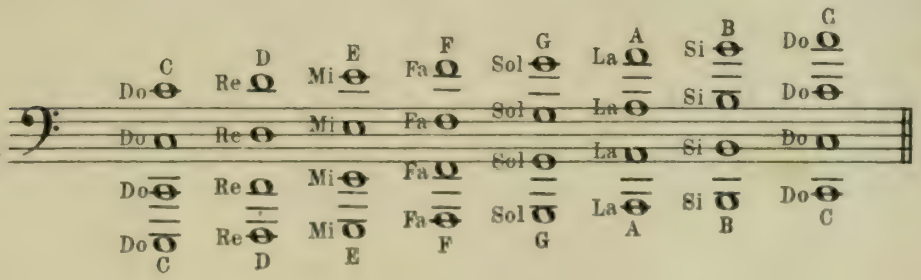
Descending.
Discendente.



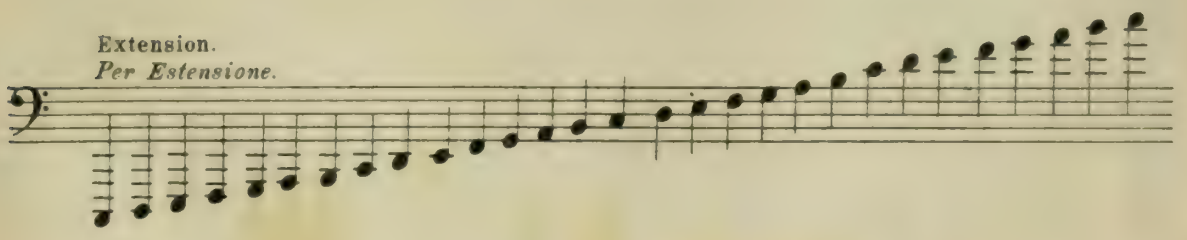




SUMMARY.
RIEPILOGO.



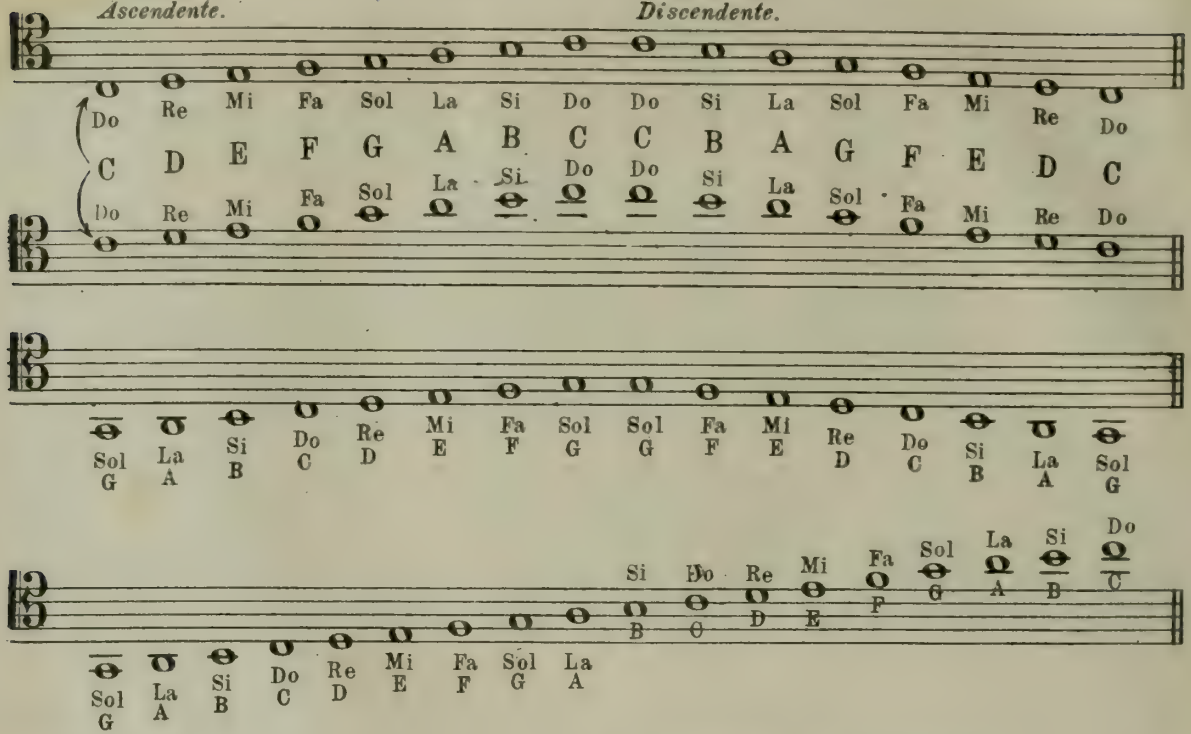
Extension.
Per Estensione.



Tenor-Clef. | Chiave di Tenore.

Ascending. *Ascendente.*

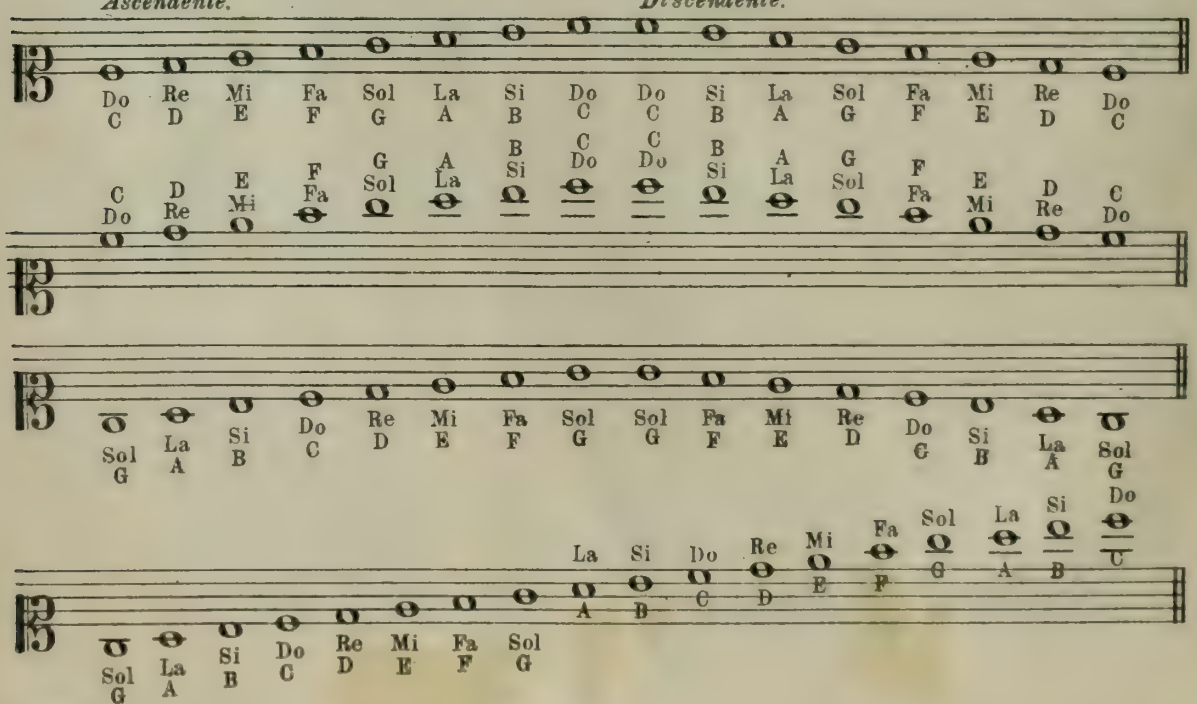
Descending. *Discendente.*



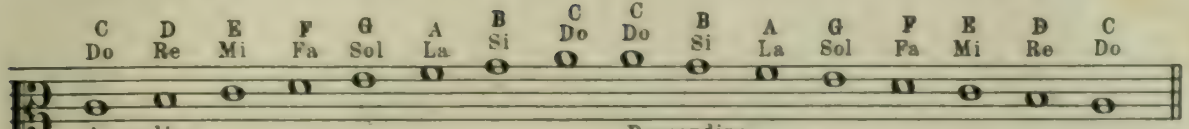
Soprano-Clef. | Chiave di Soprano.

Ascending. *Ascendente.*

Descending. *Discendente.*

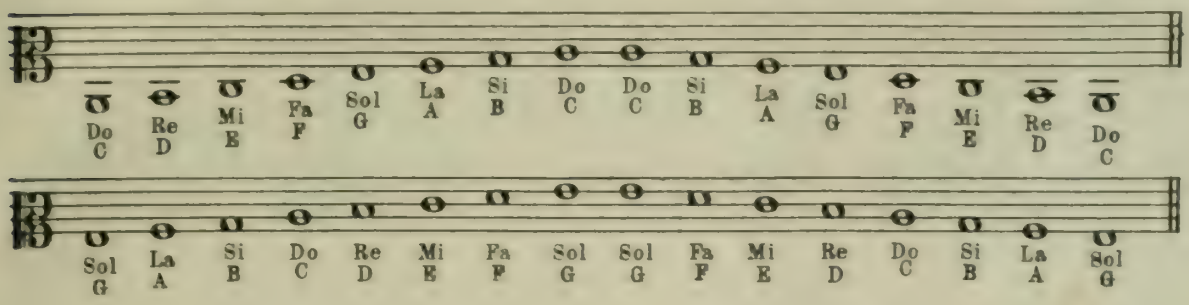


Mezzo-Soprano-Clef. | Chiave di Mezzo-Soprano.



Ascending.
Ascendente.

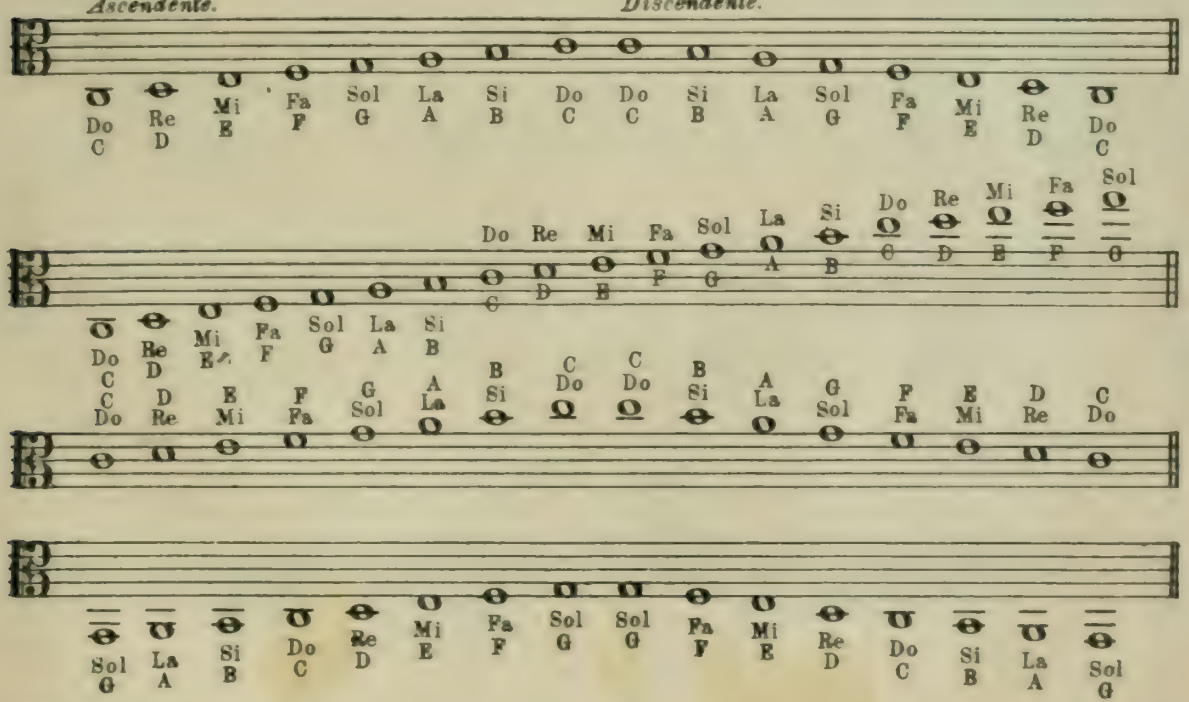
Descending.
Discendente.



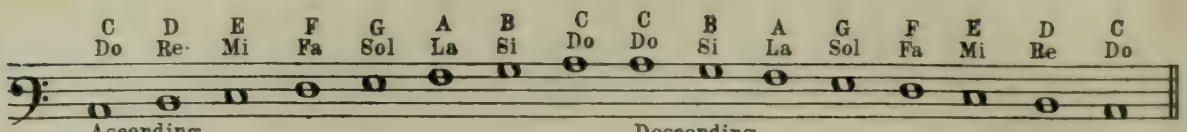
Contralto-Clef. Chiave di Contralto.

Ascending.
Ascendente.

Descending.
Discendente.

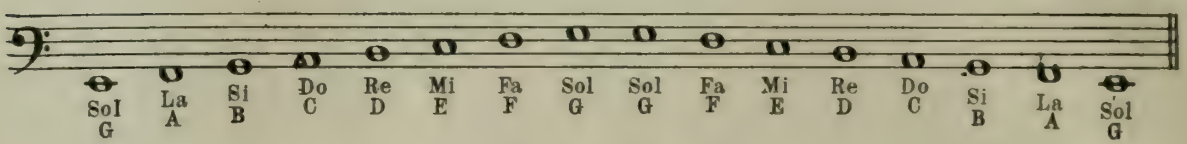


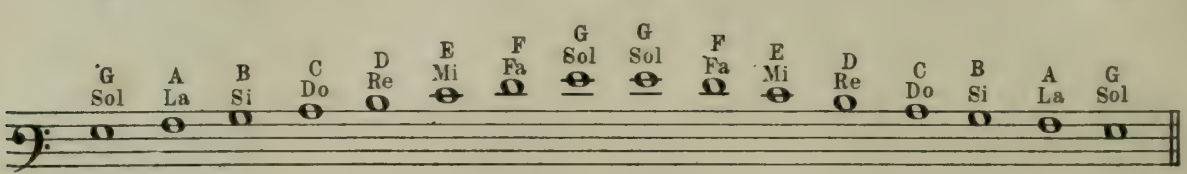
Baritone-Clef. | Chiave di Baritono.

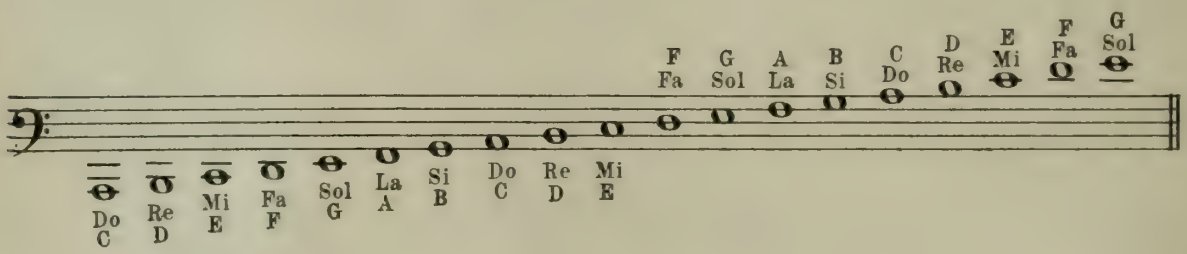


Ascending
Ascendente.

Descending
Discendente.

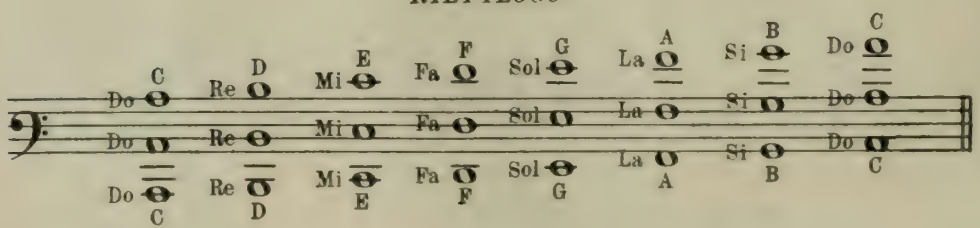






SUMMARY.

RIEPILOGO



A study of the preceding scales is recommended the pupil, that a knowledge of the notes in the various clefs may be acquired, this method being written in the Violin-Clef, although its use is not strictly appropriate.

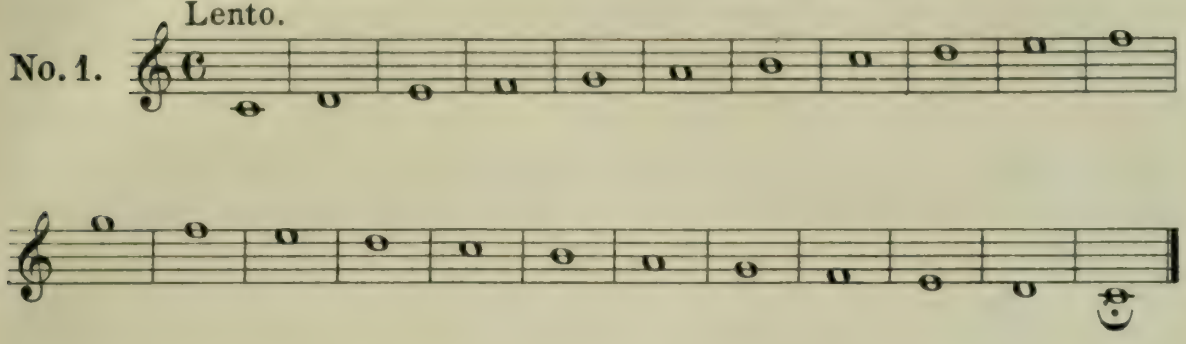
Feci precedere queste scale allo scopo che l'allievo prenda cognizione delle note nella chiave di cui andrà a far studio di lèttura, raccomandando però di esercitarsi anche nella chiave di Violino in cui è scritto il presente metodo, ancorchè questa non gli appartenesse.

FIRST PART. | PARTE PRIMA.

Scale in Whole-notes. | *Scale di Semibrevi.*

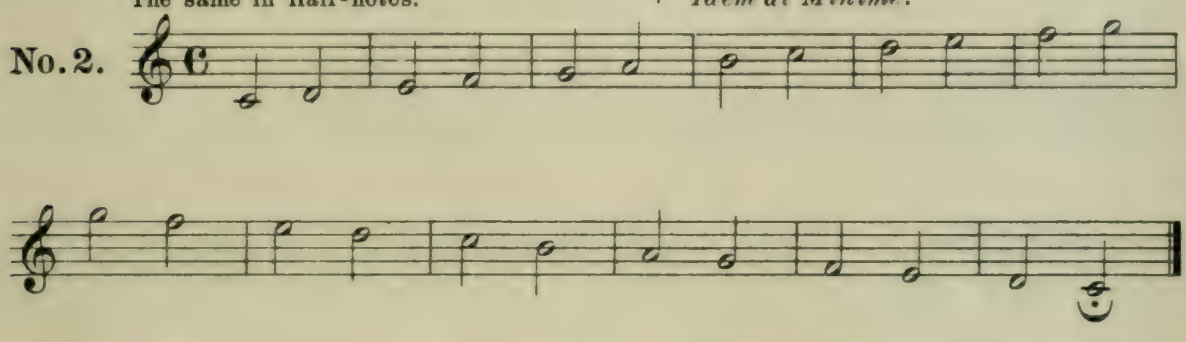
Lento.

No. 1.



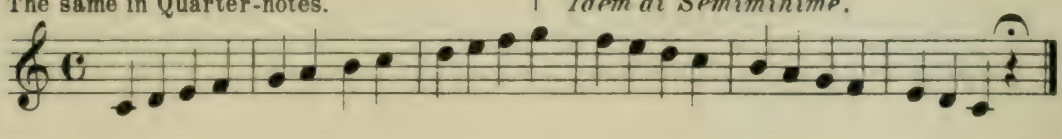
The same in Half-notes. | *Idem di Minime.*

No. 2.



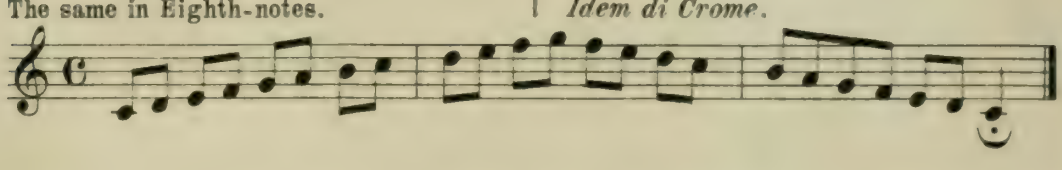
The same in Quarter-notes. | *Idem di Semiminime.*

No. 3.



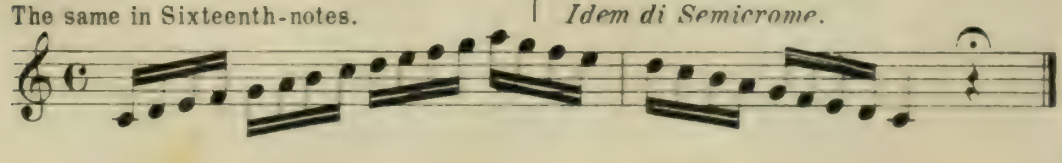
The same in Eighth-notes. | *Idem di Crome.*

No. 4.



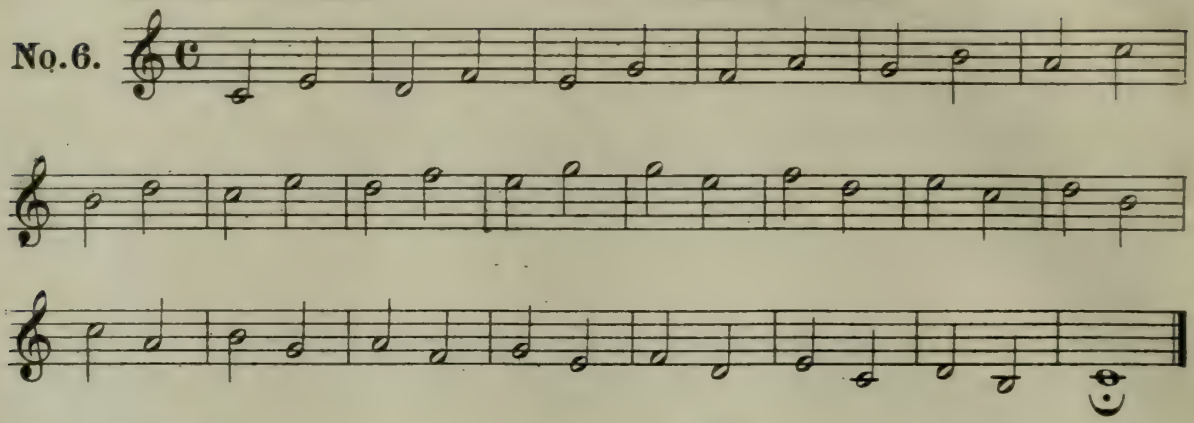
The same in Sixteenth-notes. | *Idem di Semicrome.*

No. 5.



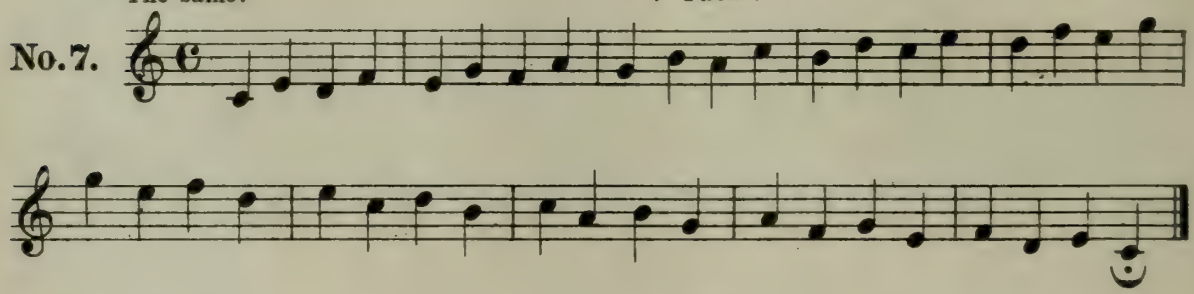
Intervals of a Third. | *Salti di Terza.*

No. 6.



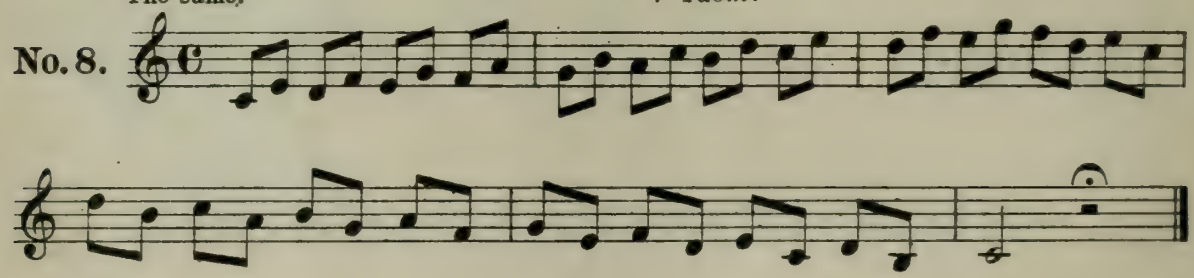
The same. | *Idem.*

No. 7.



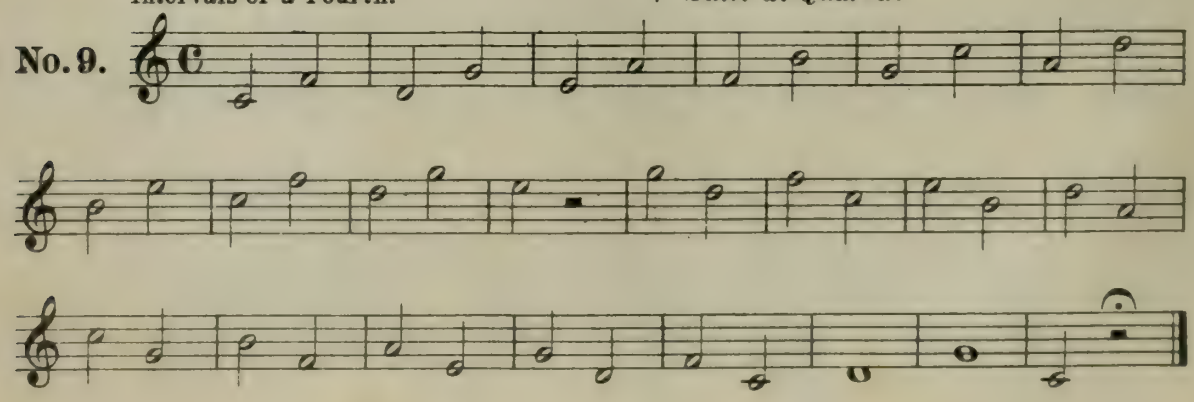
The same. | *Idem.*

No. 8.



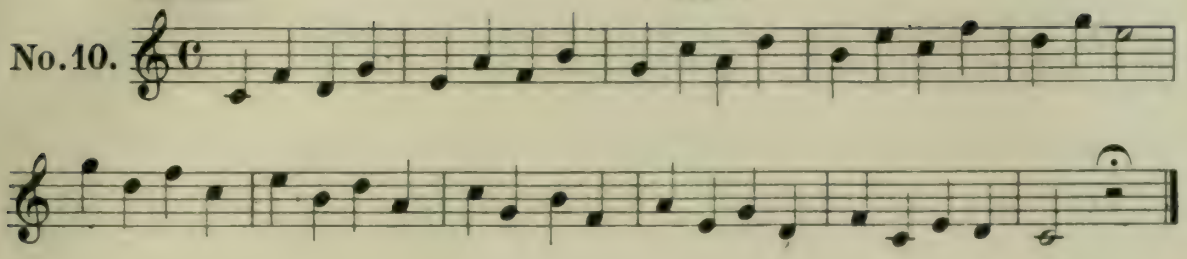
Intervals of a Fourth. | *Salti di Quarta.*

No. 9.



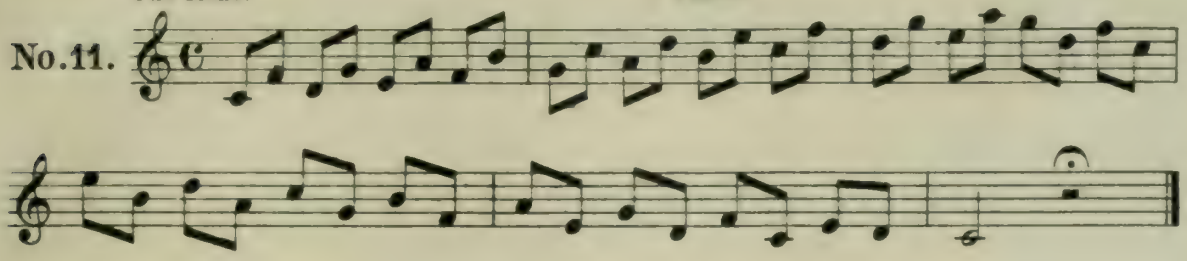
The same. | *Idem.*

No. 10.



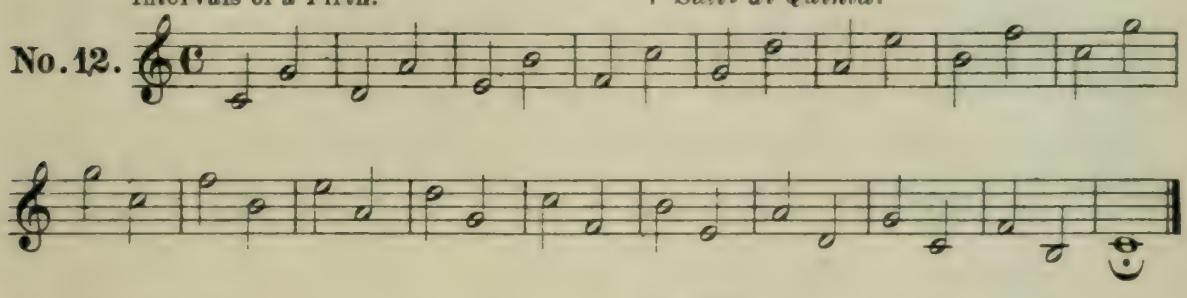
The same. | *Idem.*

No. 11.



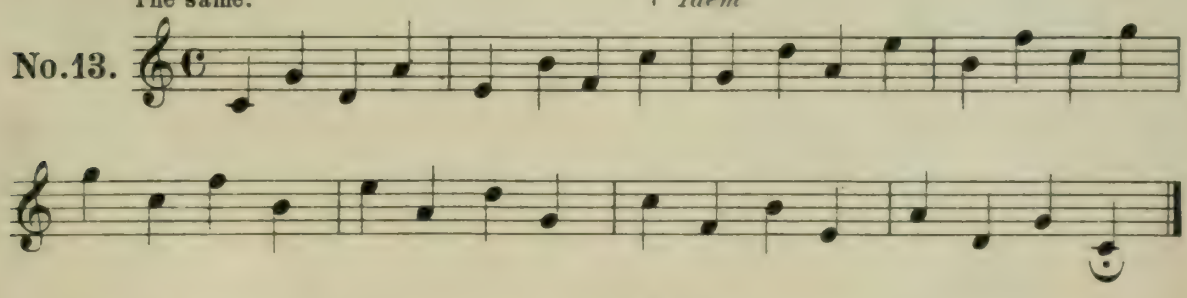
Intervals of a Fifth. | *Salti di Quinta.*

No. 12.



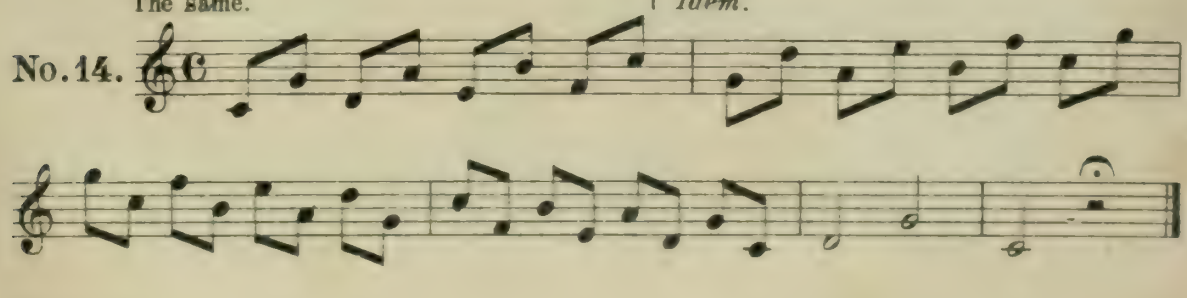
The same. | *Idem*

No. 13.



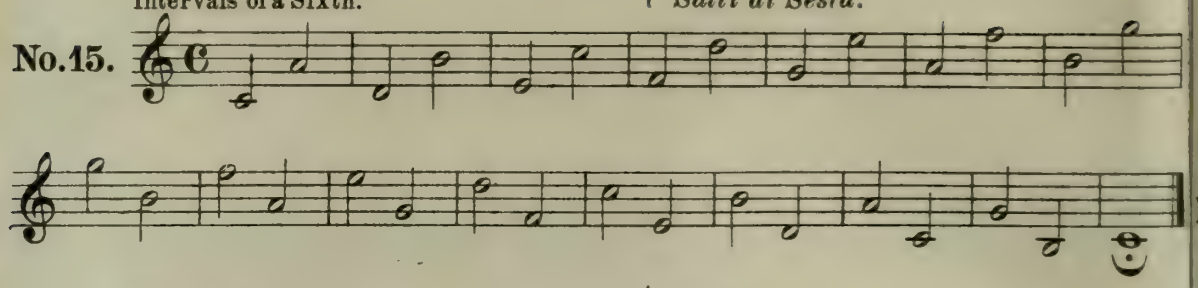
The same. | *Idem.*

No. 14.



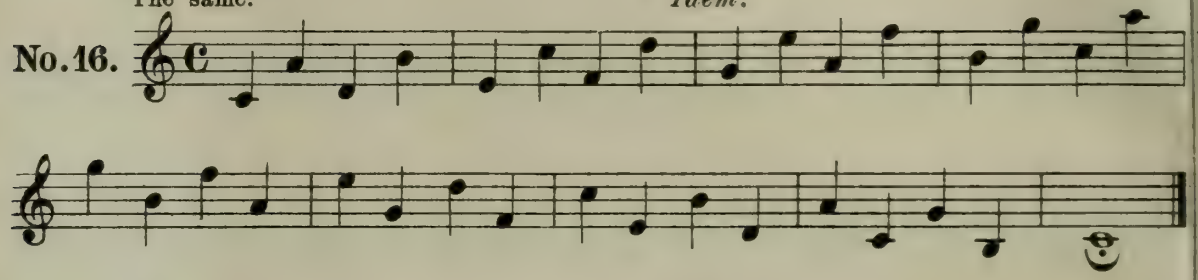
Intervals of a Sixth. | *Salti di Sesta.*

No. 15.



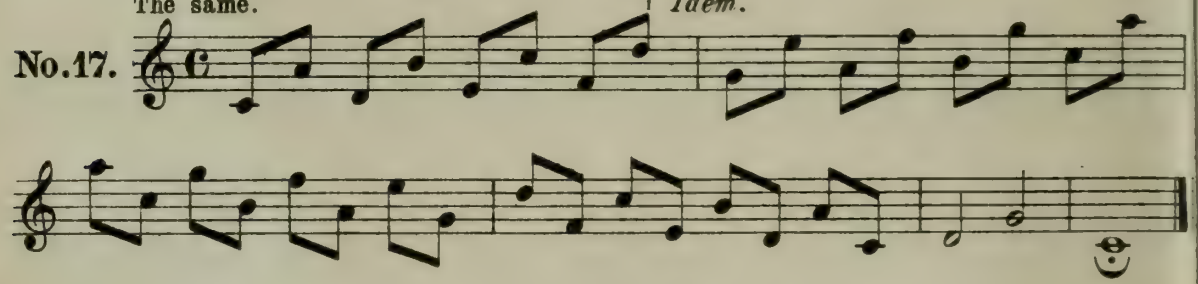
The same. | *Idem.*

No. 16.



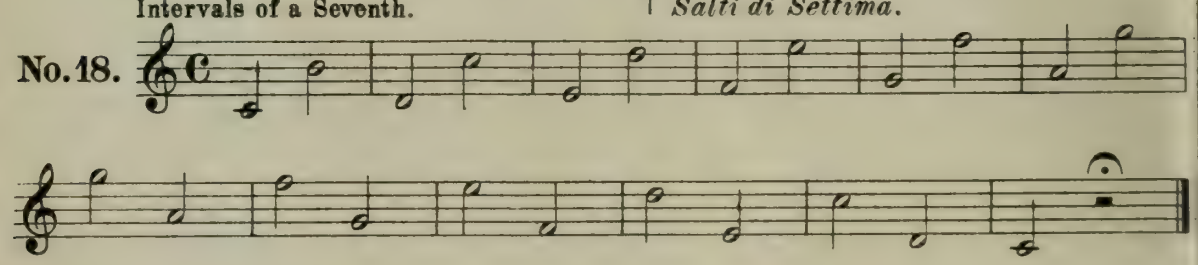
The same. | *Idem.*

No. 17.



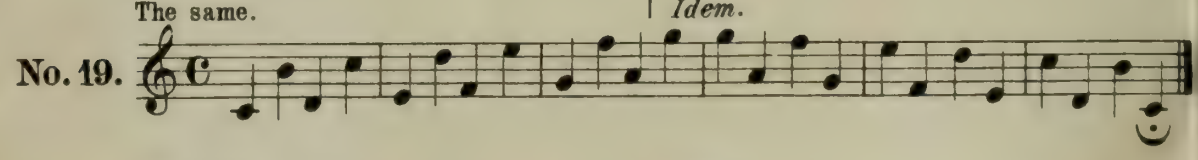
Intervals of a Seventh. | *Salti di Settima.*

No. 18.



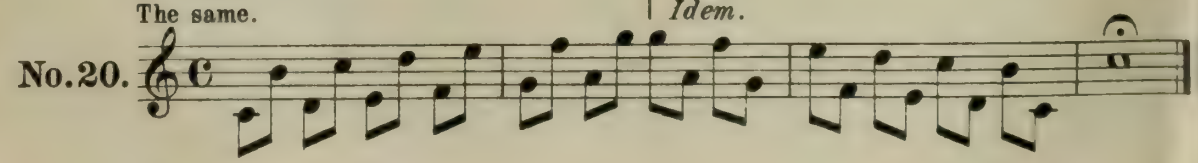
The same. | *Idem.*

No. 19.



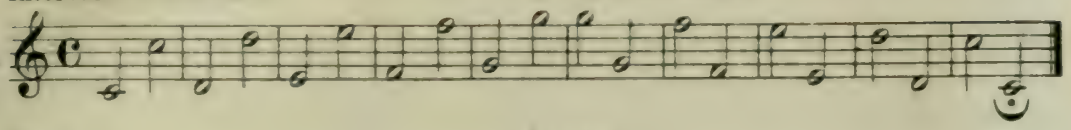
The same. | *Idem.*

No. 20.



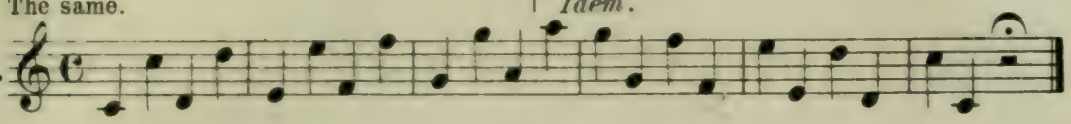
Intervals of an Octave. | *Salti d'Ottava.*

No.21.



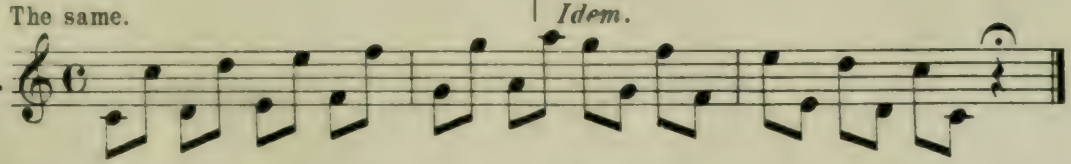
The same. | *Idem.*

No.22.



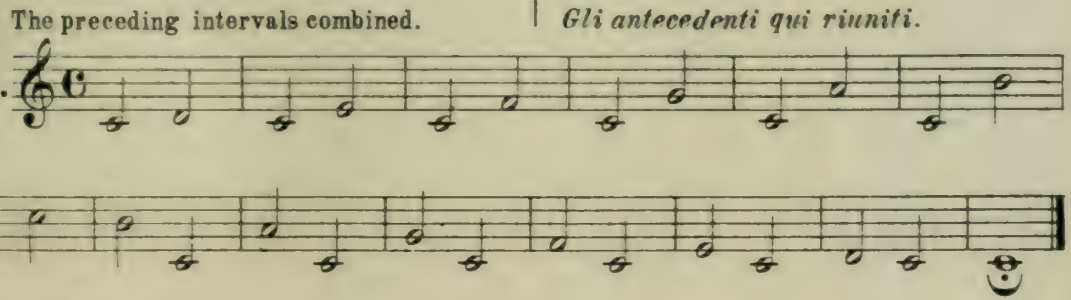
The same. | *Idem.*

No.23.



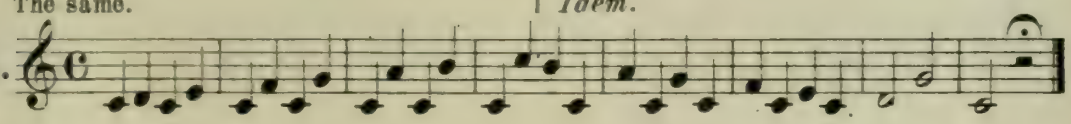
The preceding intervals combined. | *Gli antecedenti qui riuniti.*

No.24.



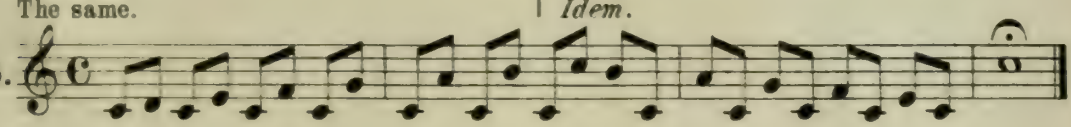
The same. | *Idem.*

No.25.



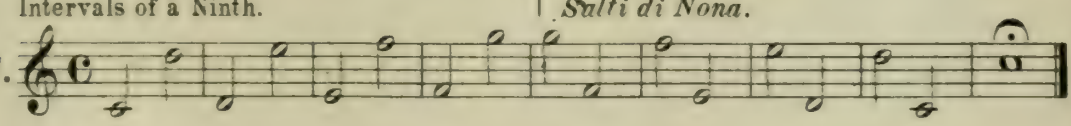
The same. | *Idem.*

No.26.



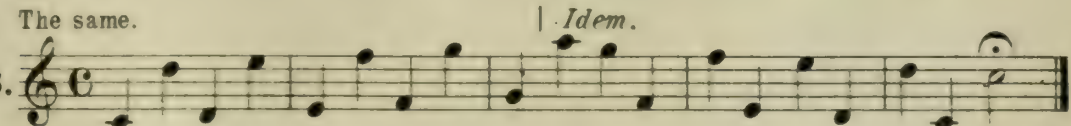
Intervals of a Ninth. | *Salti di Nona.*

No.27.



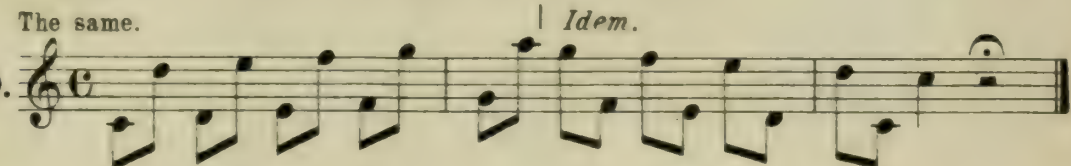
The same. | *Idem.*

No.28.



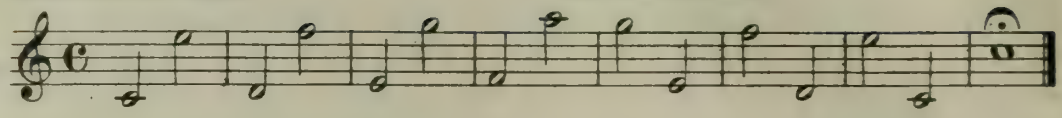
The same. | *Idem.*

No.29.



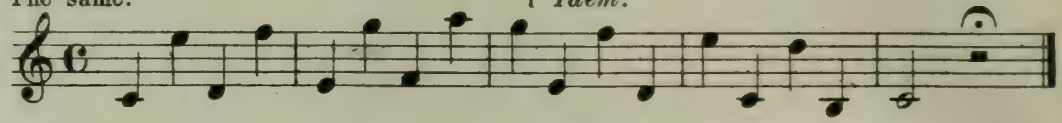
Intervals of a Tenth. | *Salti di Decima.*

No. 30.



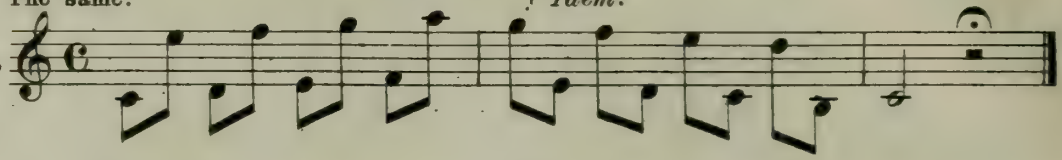
The same. | *Idem.*

No. 31.



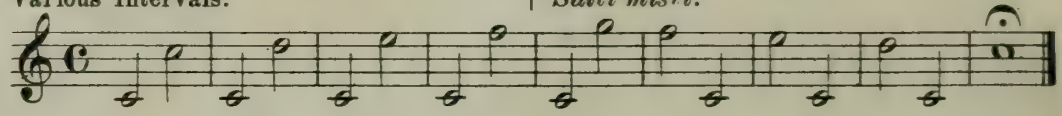
The same. | *Idem.*

No. 32.



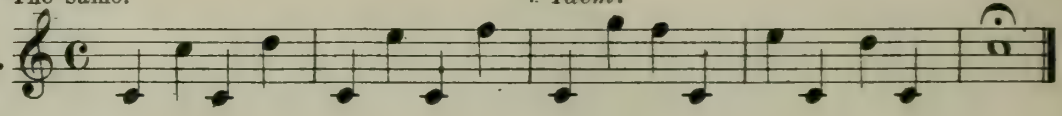
Various Intervals. | *Salti misti.*

No. 33.



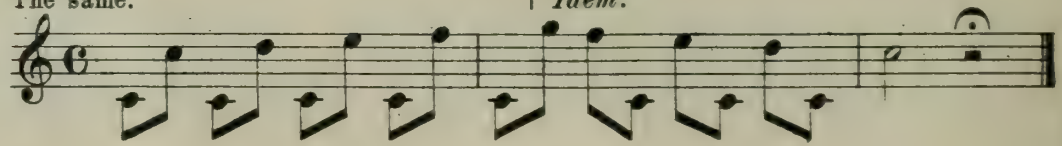
The same. | *Idem.*

No. 34.



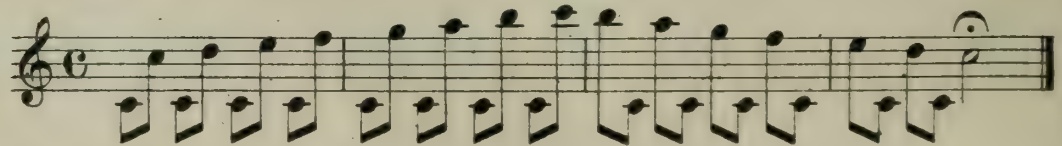
The same. | *Idem.*

No. 35.



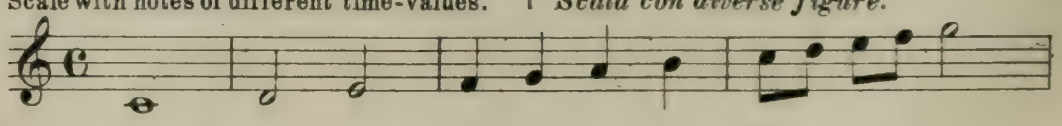
The same. | *Idem.*

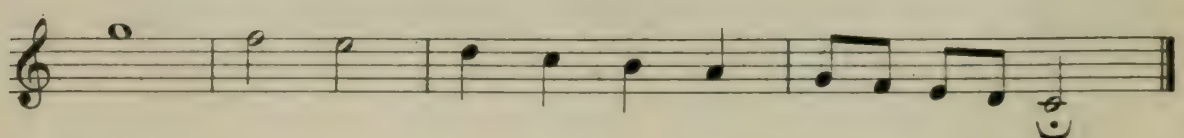
No. 36.



Scale with notes of different time-values. | *Scala con diverse figure.*

No. 37.



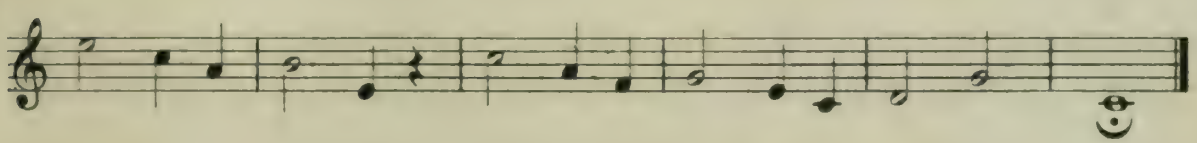


Little Solfeggi, or examples of notes with intervening rests.

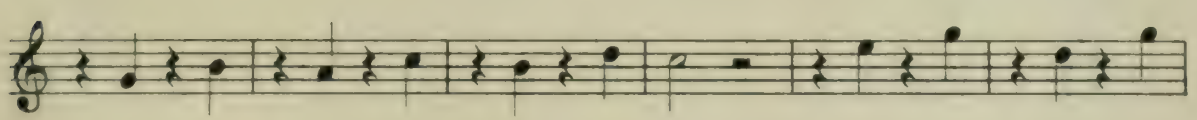
Piccoli Solfeggi o Esempi di figure frammiste da pause.

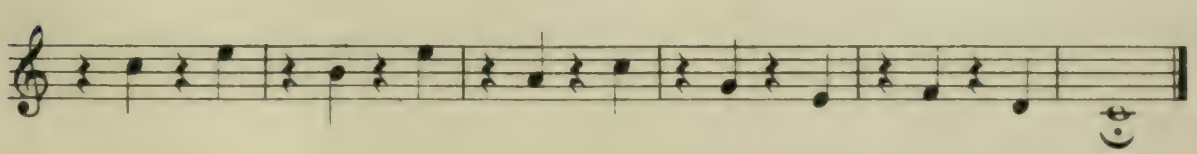
No.38.

No.39.

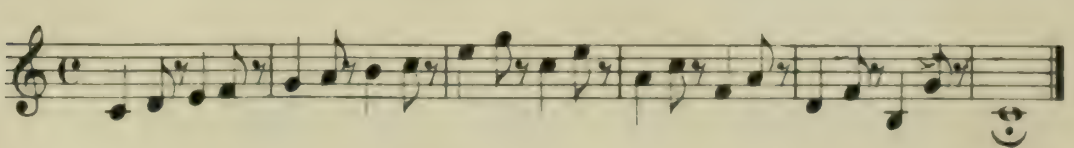


No.40.

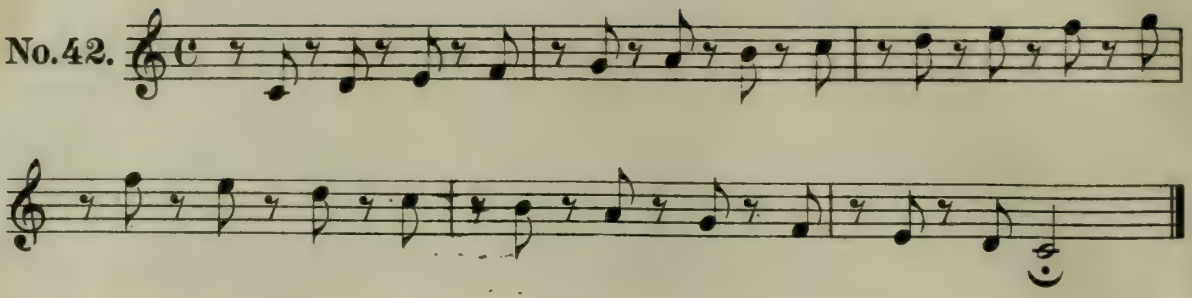




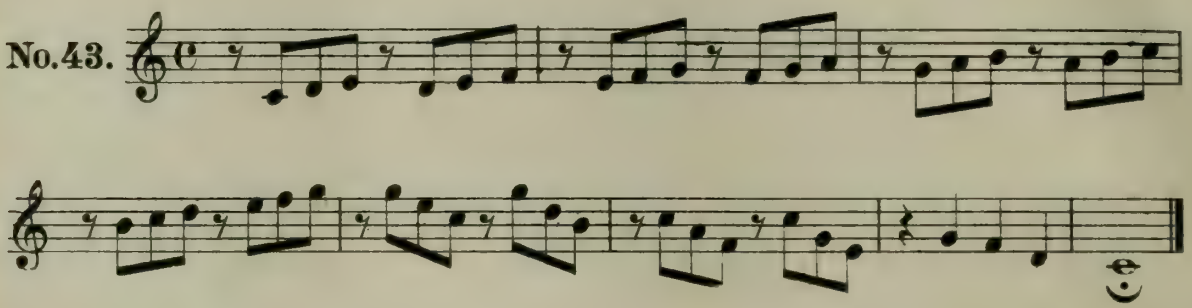
No.41.



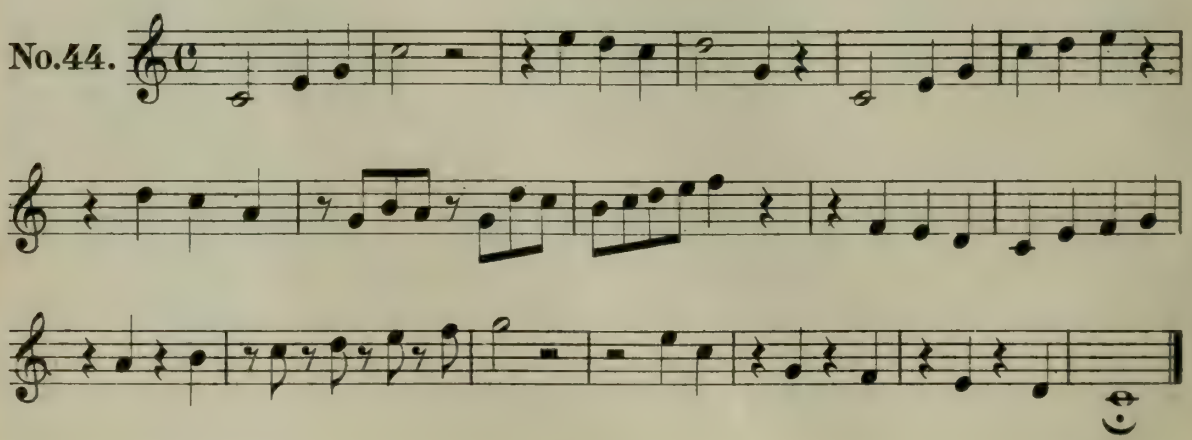
No. 42.



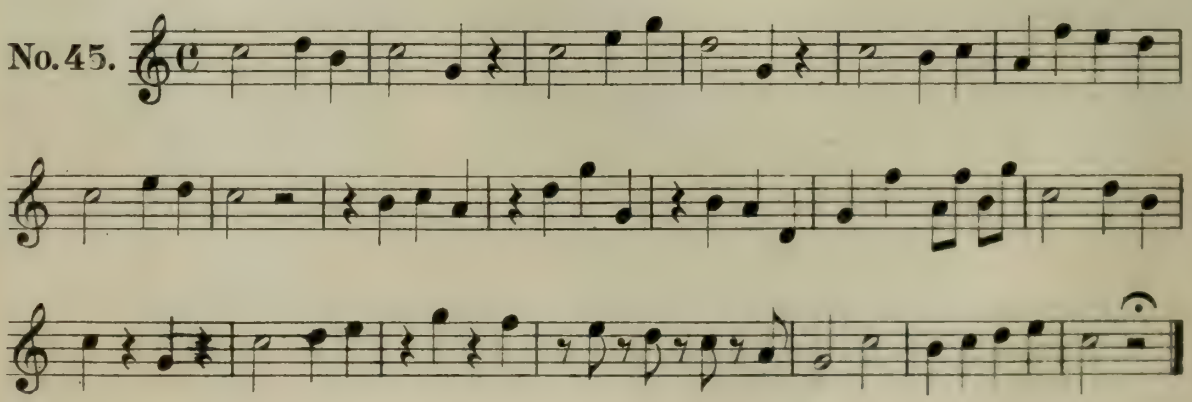
No. 43.



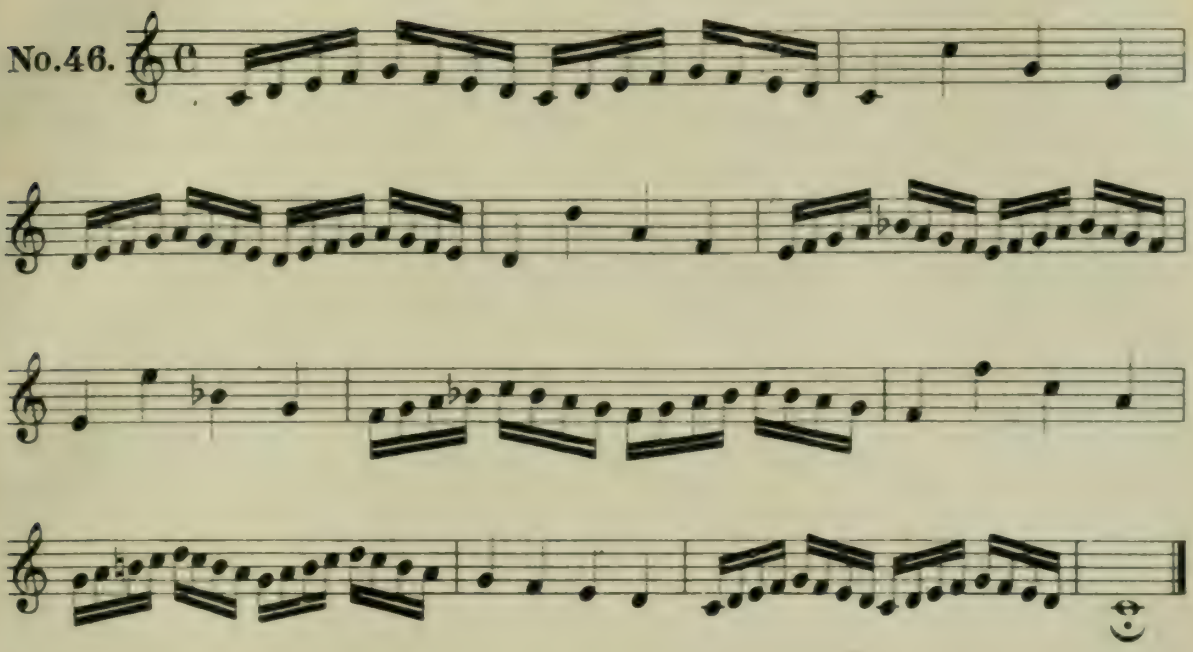
No. 44.



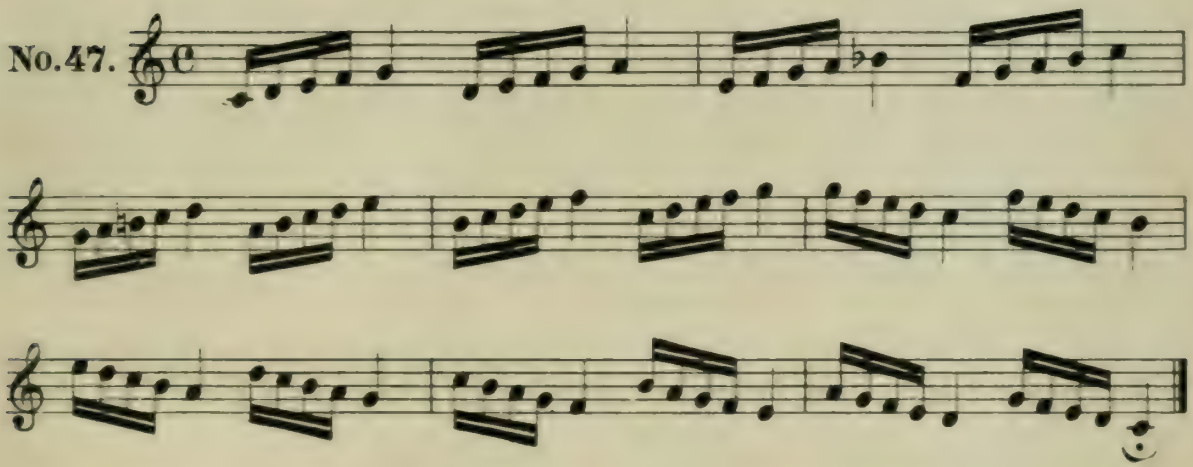
No. 45.



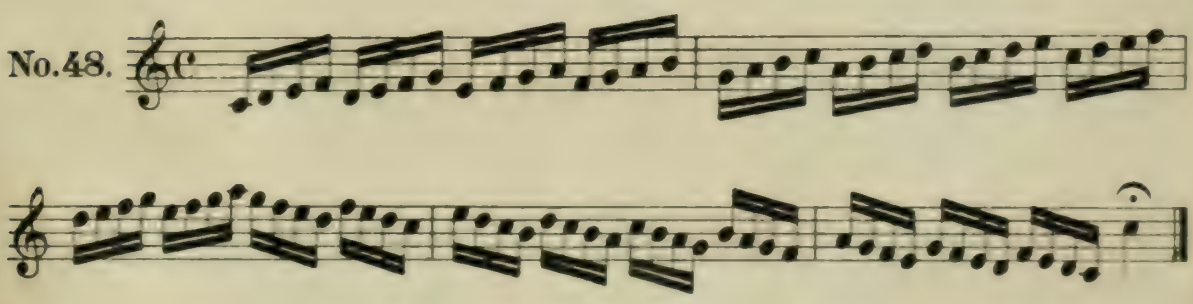
No.46.



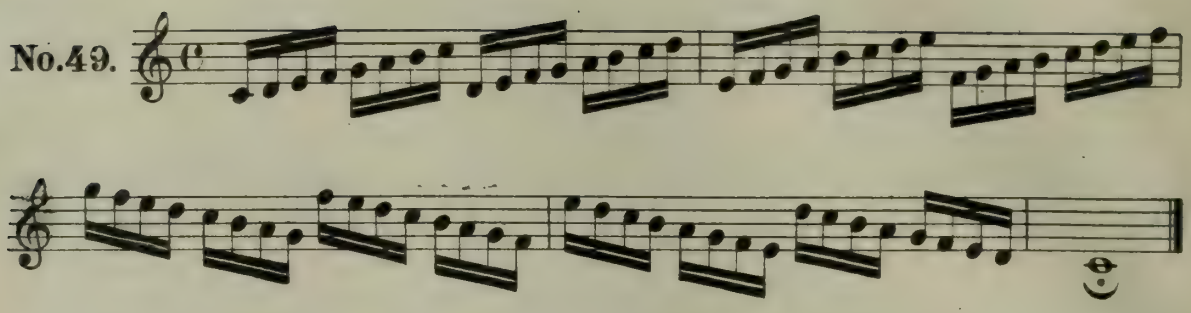
No.47.



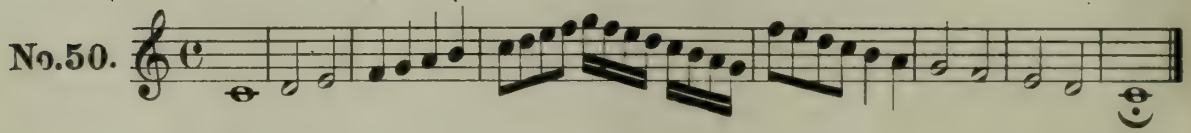
No.48.



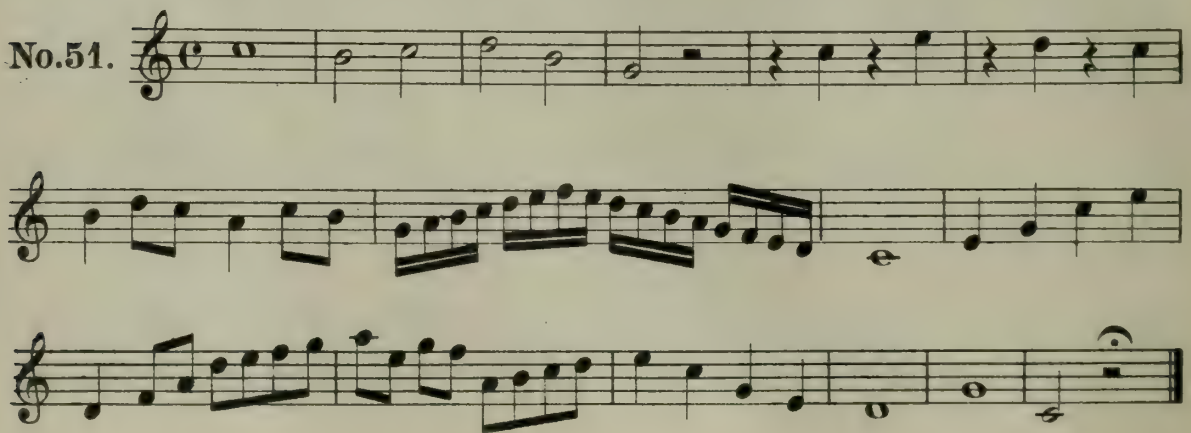
No.49.



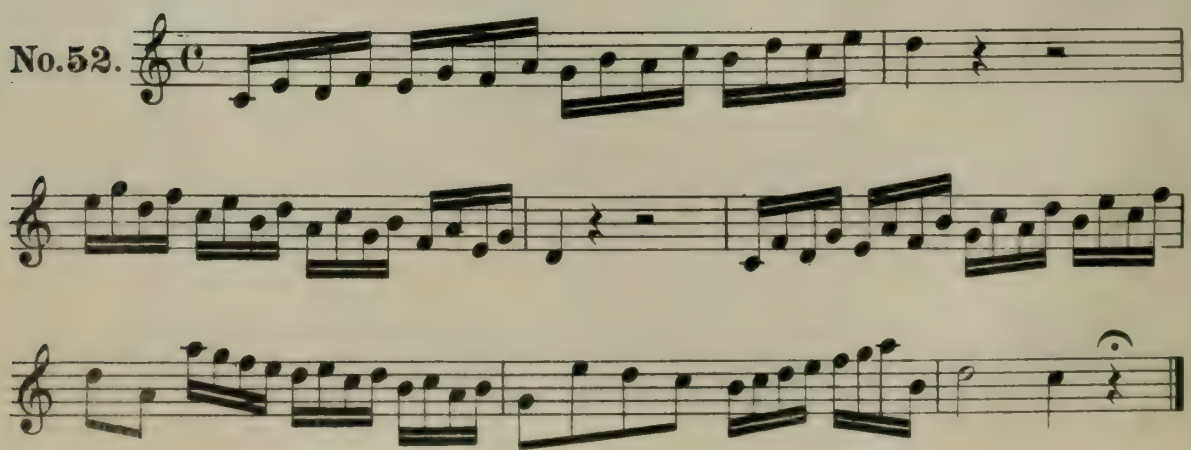
No.50.



No.51.

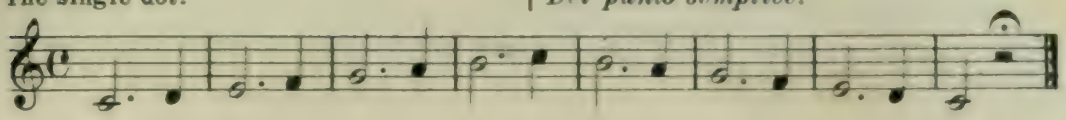


No.52.



The single dot. | *Del punto semplice.*

No. 53.

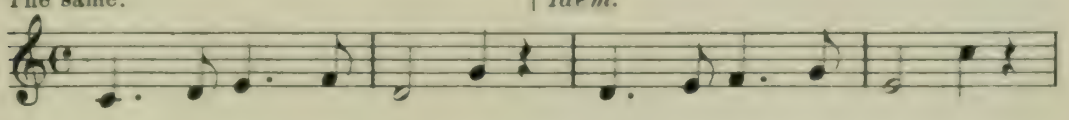


The same. | *Idem.*

No. 54.

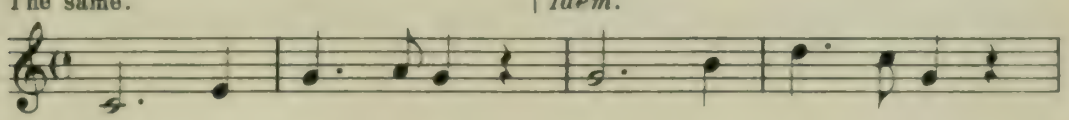
The same. | *Idem.*

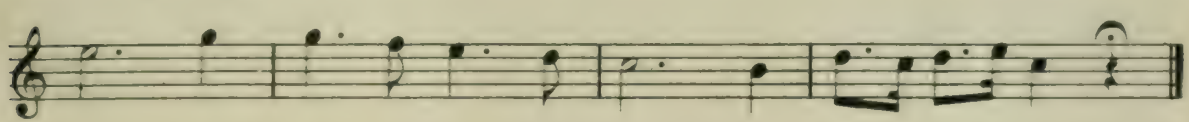
No. 55.



The same. | *Idem.*

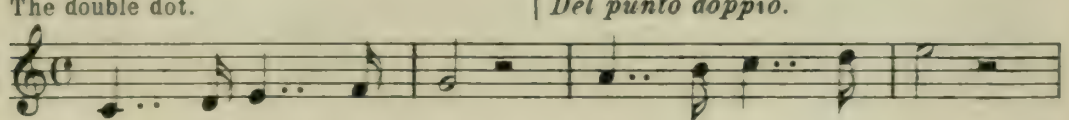
No. 56.





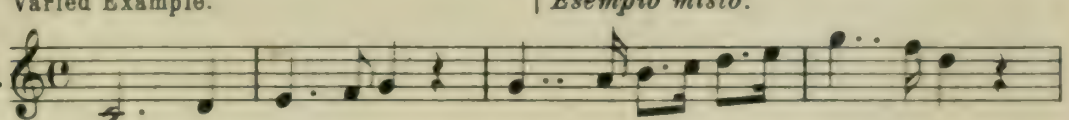
The double dot. | *Del punto doppio.*

No. 57.



Varied Example. | *Esempio misto.*

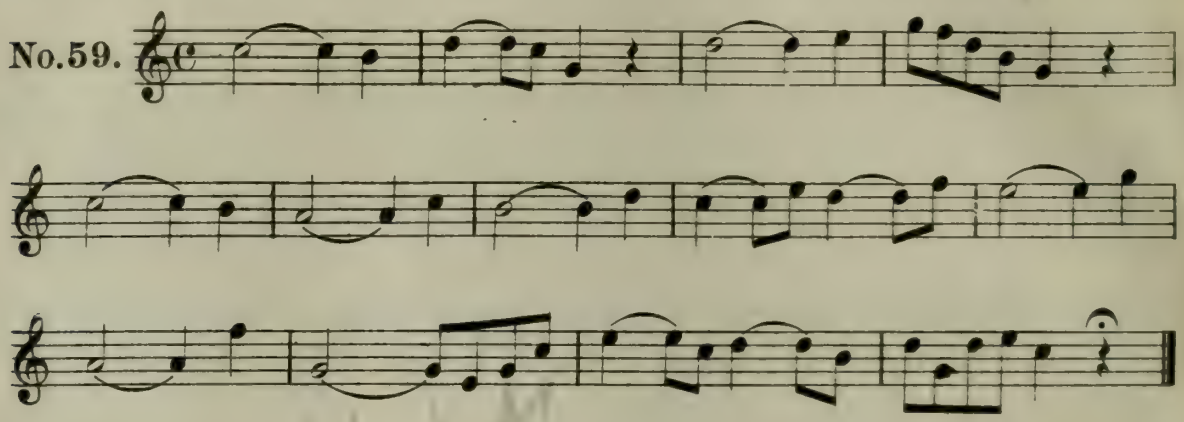
No. 58.



When a slur (tie) connects two notes of the same name or position, the second note is not to be played_simply held_its time-value being added to that of the first note.

La legatura, che trovasi sopra due note di egual nome o posizione, fa tacere il nome il della seconda conservandone il valore.

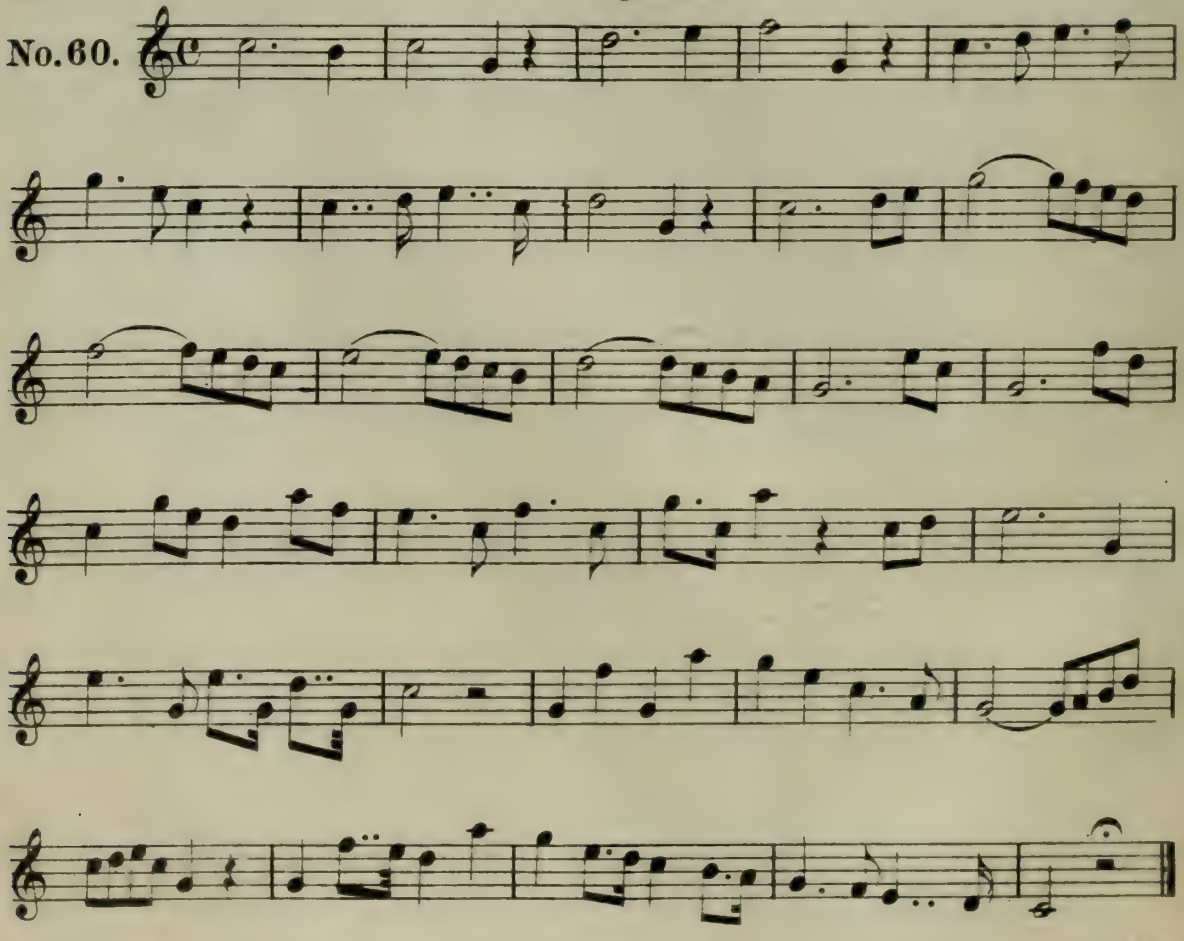
No.59.



Example with the single dot, double dot and tie.

Esempio pel punto semplice, doppio e legatura.

No.60.



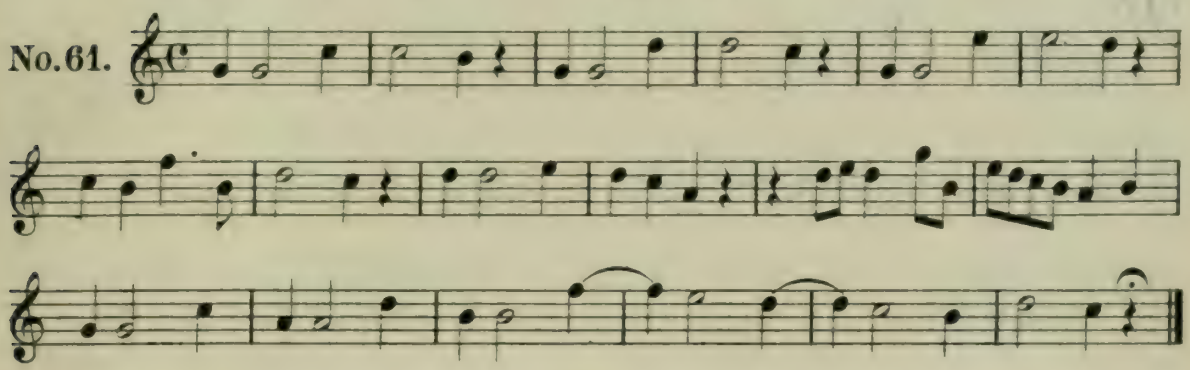
It is necessary that the teacher should instruct the pupil in cases where the dot, the tie and the syncopation produce the same effect.

È necessario che il Maestro faccia conoscere all'allievo i casi in cui il punto, la legatura e la sincope producono l'istesso effetto.

EXAMPLE. *ESEMPIO.*

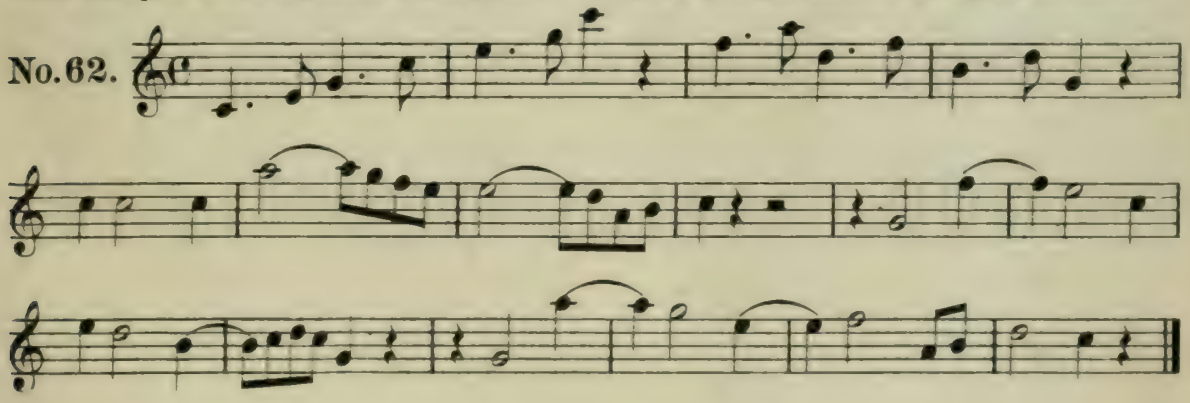
On Syncopation. | Della Sincope.

No.61.

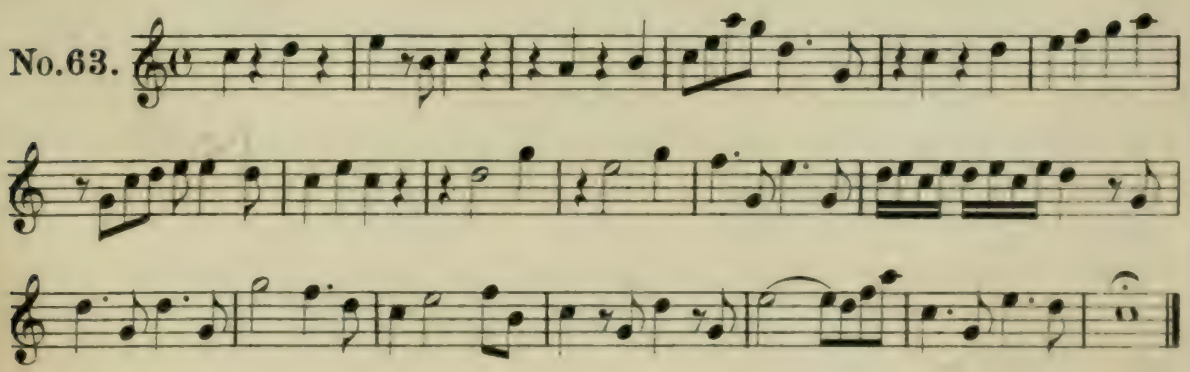


Other examples according to the rules given. | *Altri Esempi, secondo le regole indicate.*

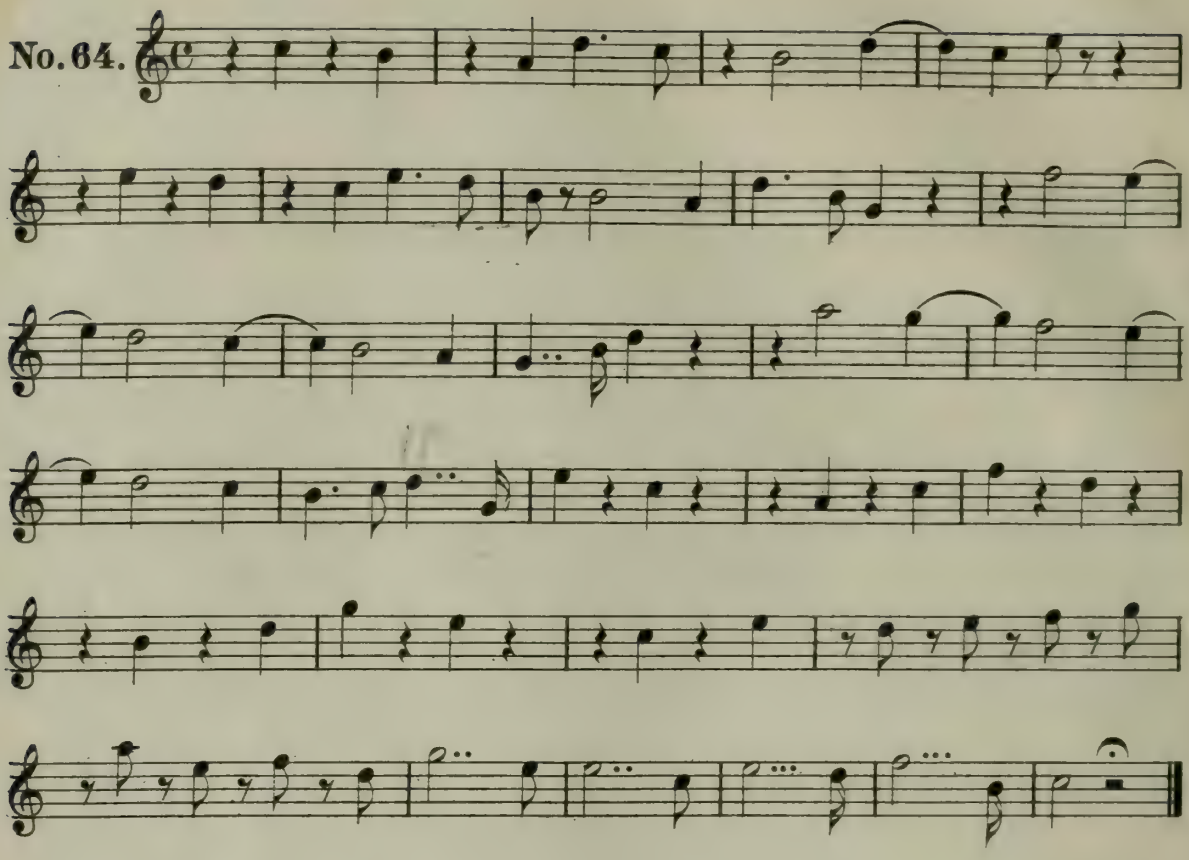
No.62.



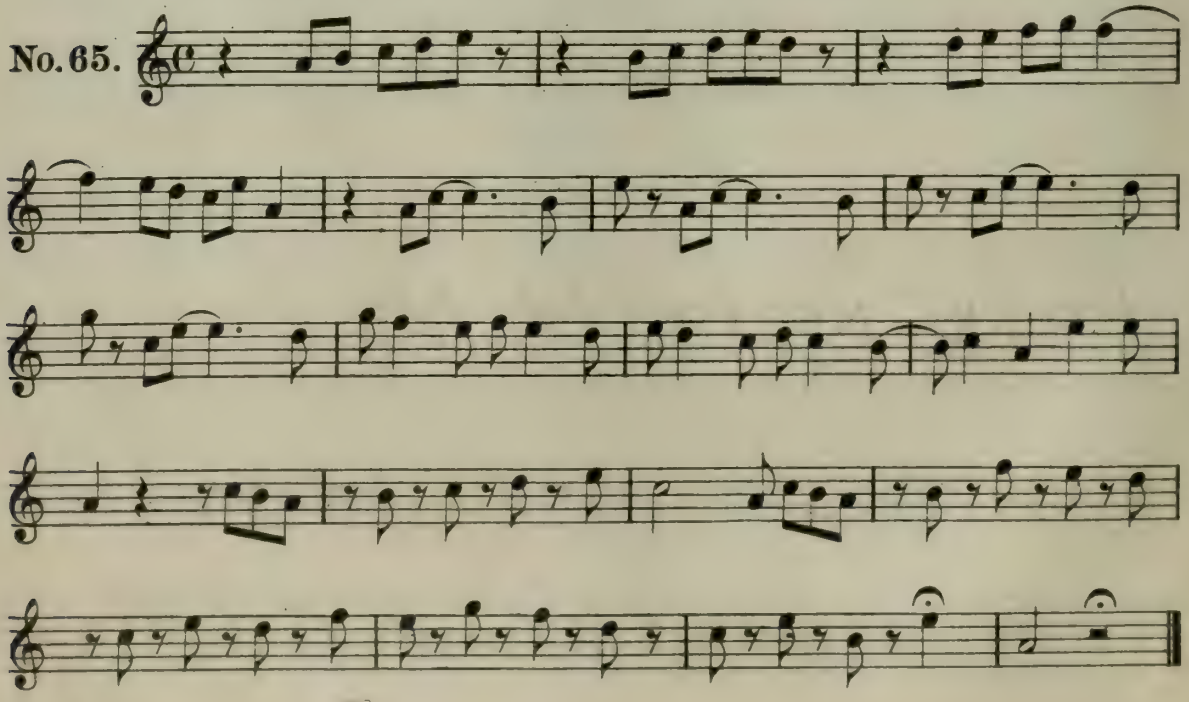
No.63.



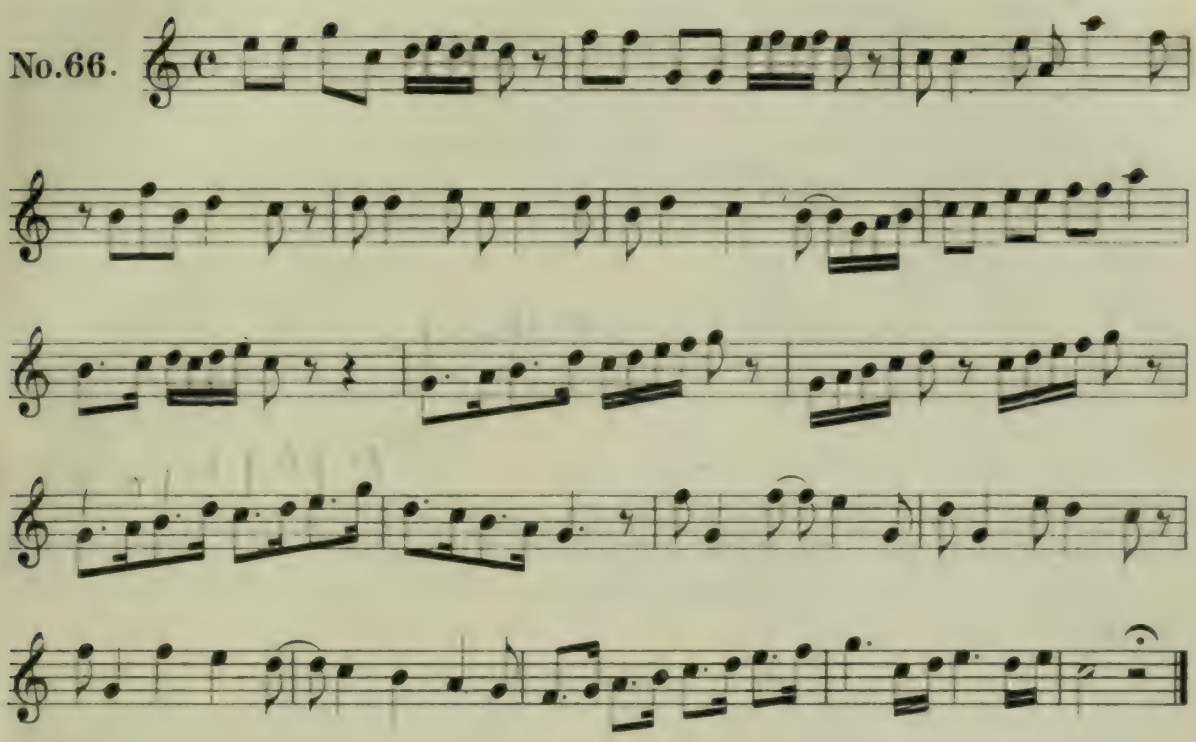
No. 64.



No. 65.



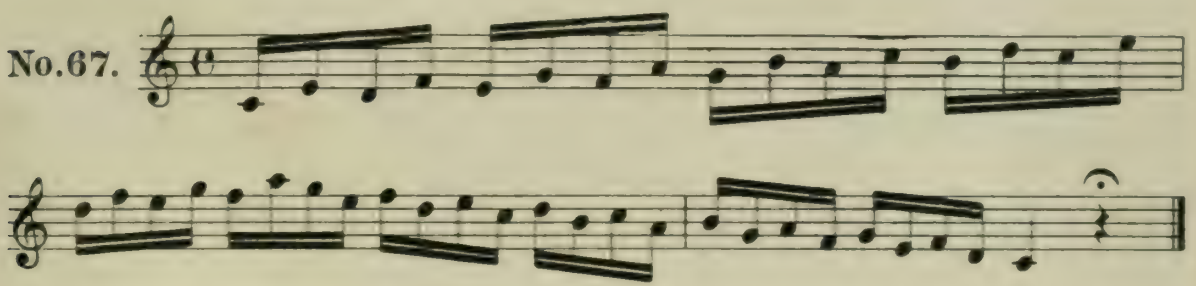
No.66.



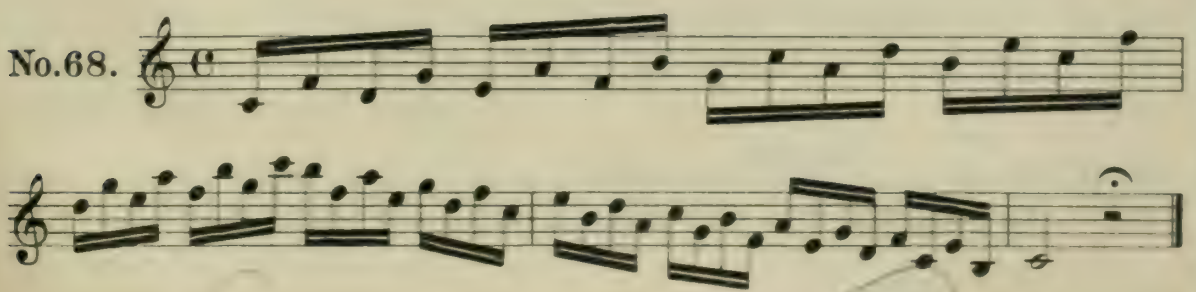
Exercises on all the previous intervals to ensure freedom of the tongue before passing to the Solfeggio of the Second Part.

Esempi di tutti i salti allo scopo di sciogliere la lingua prima di passare ai Solfeggi della Parte seconda.

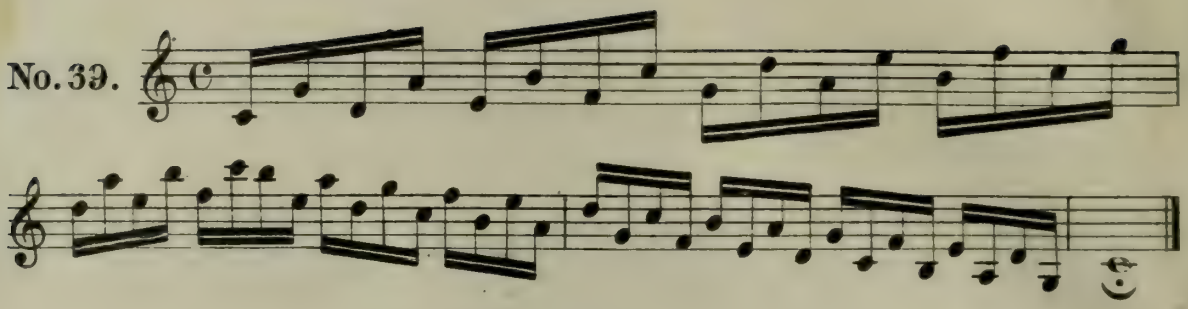
No.67.



No.68.



No. 69.



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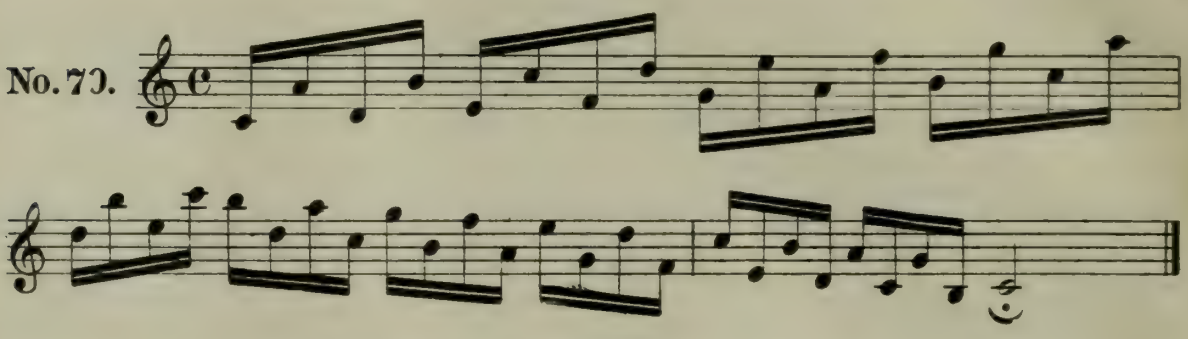
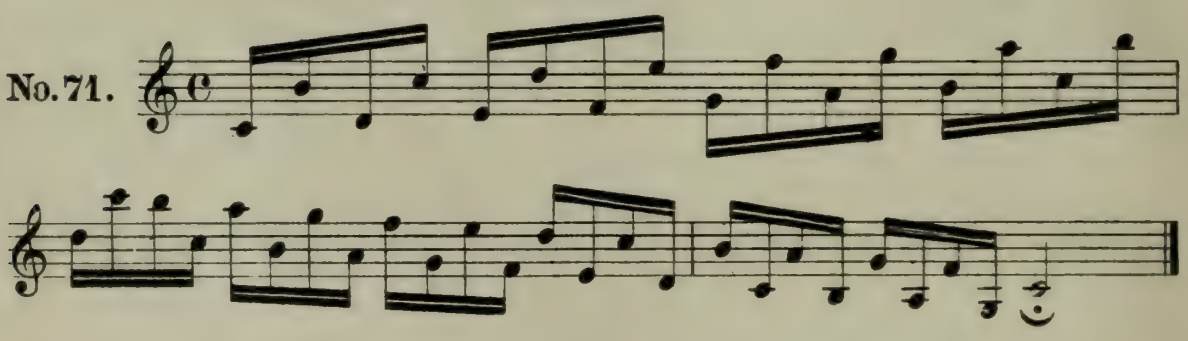
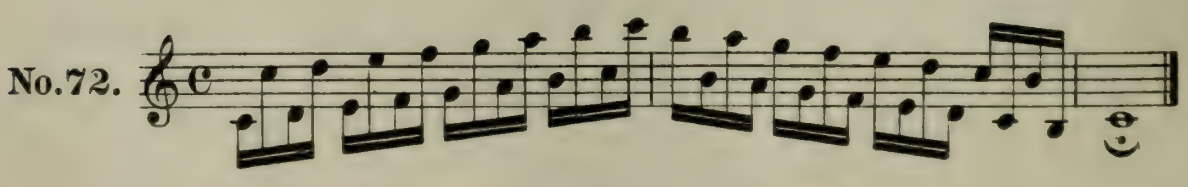


No. 71.

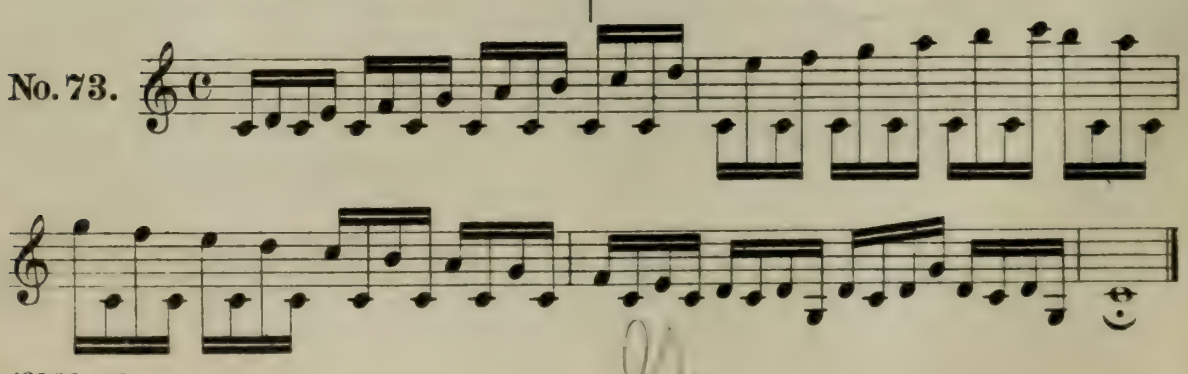


No. 72.



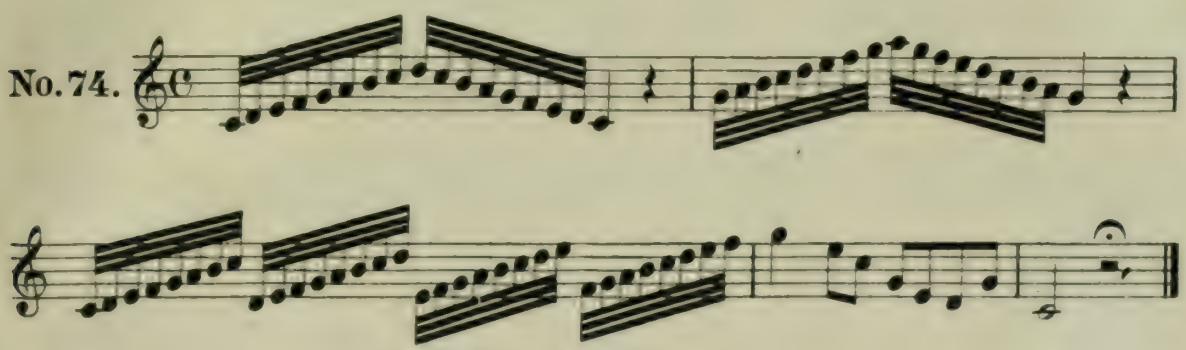
Various Intervals. | *Salti misti.*

No. 73.



Scale in Thirty-Second Notes. | Scale di Biscrome.

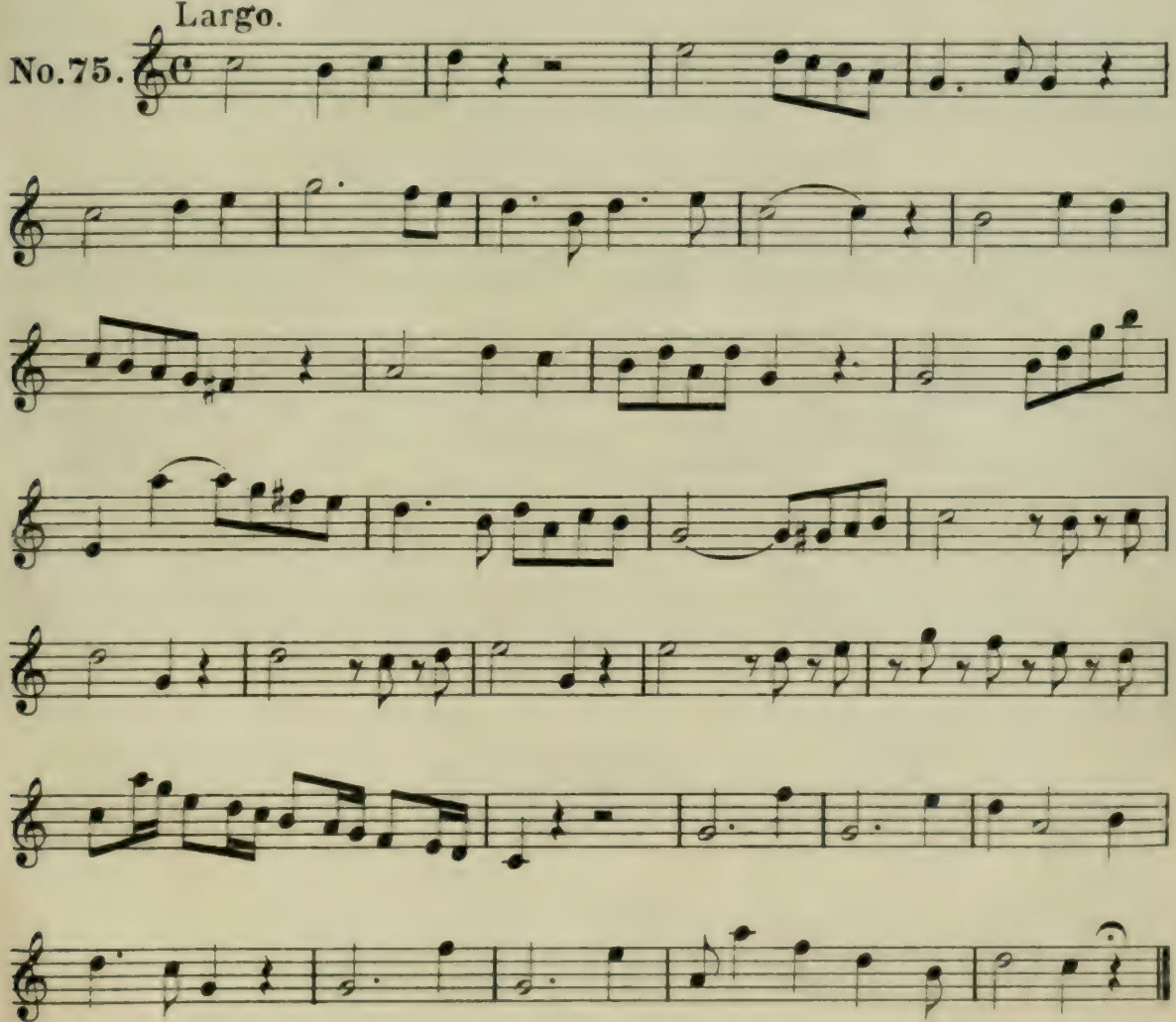
No. 74.



SECOND PART. | PARTE SECONDA.

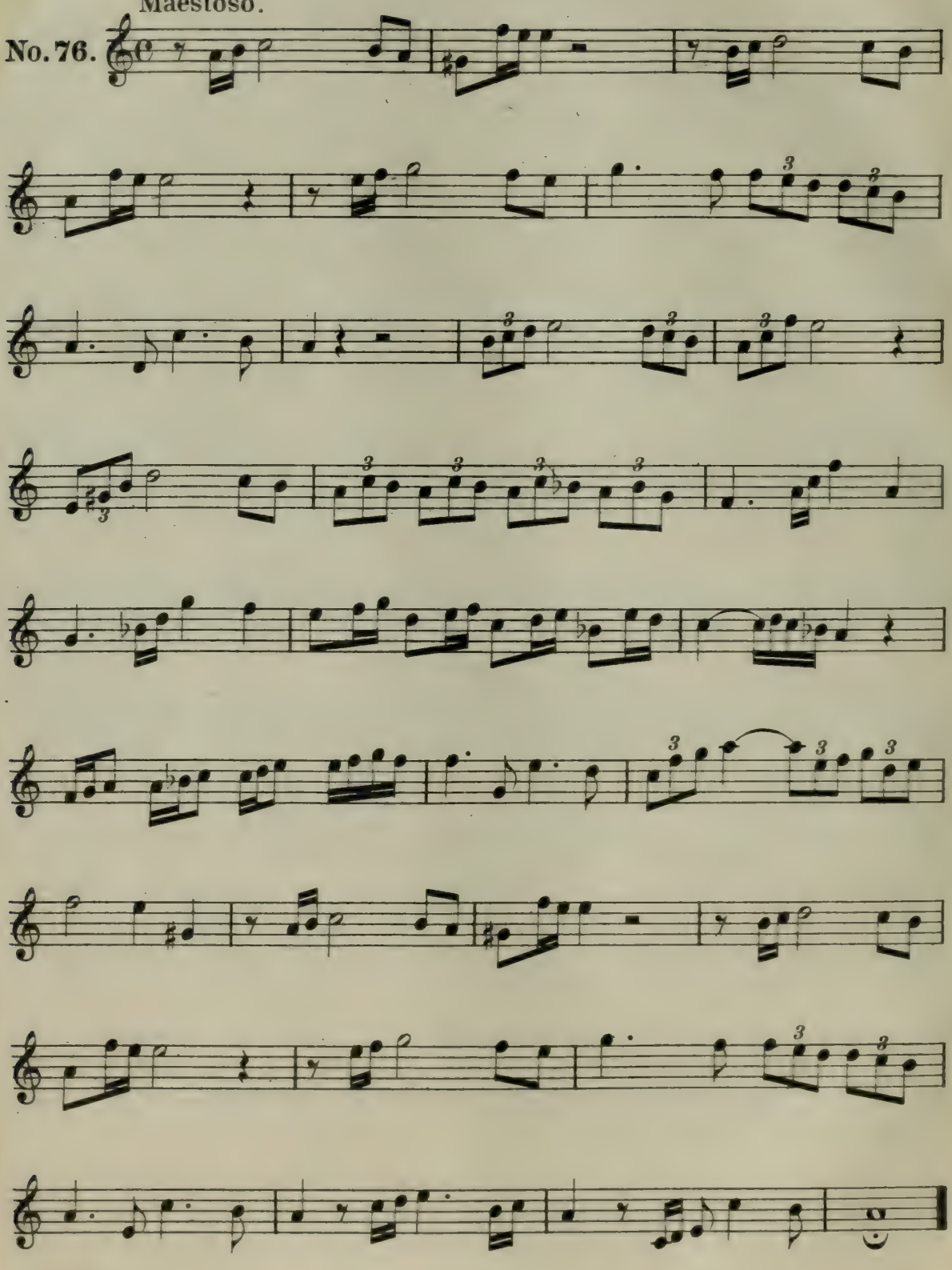
Largo.

No. 75.



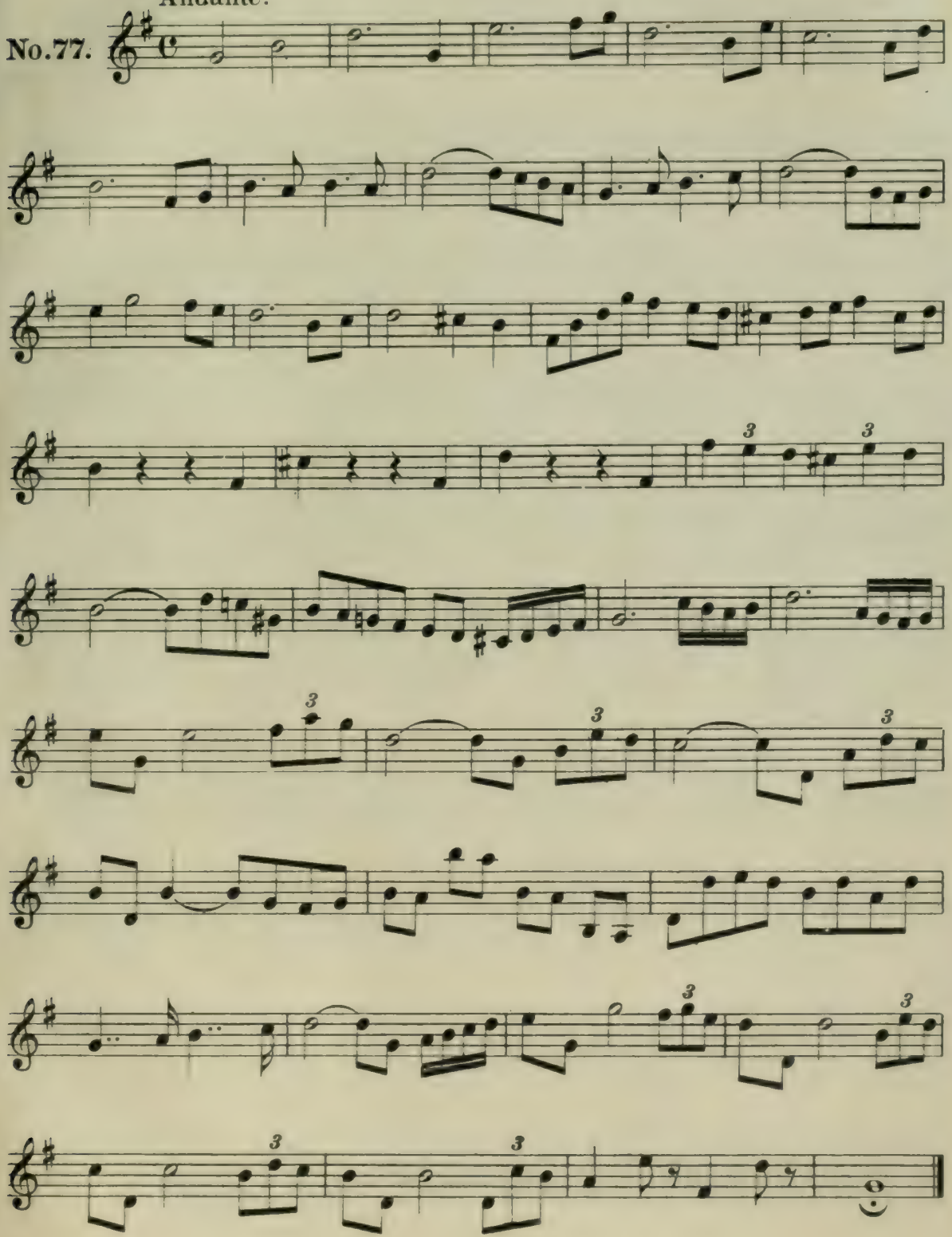
Maestoso.

No. 76.



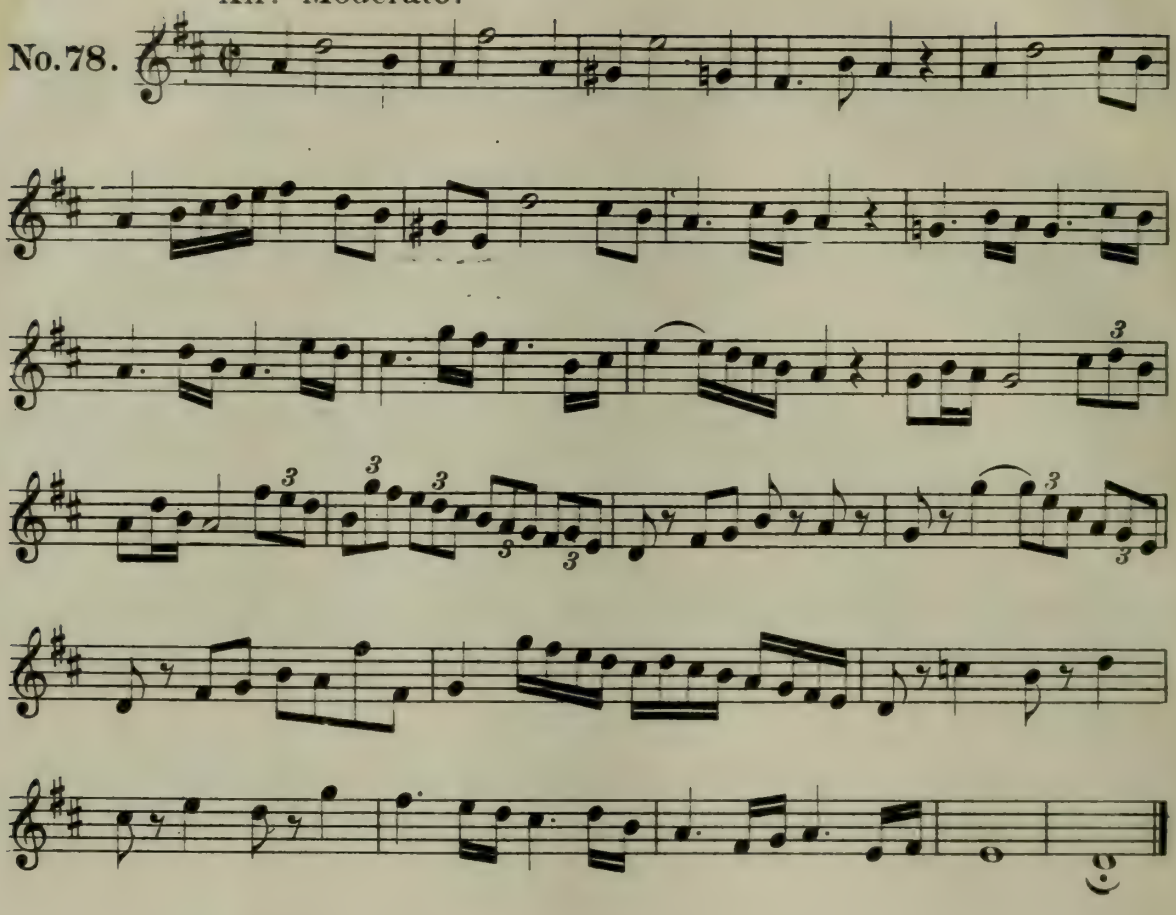
Andante.

No.77.



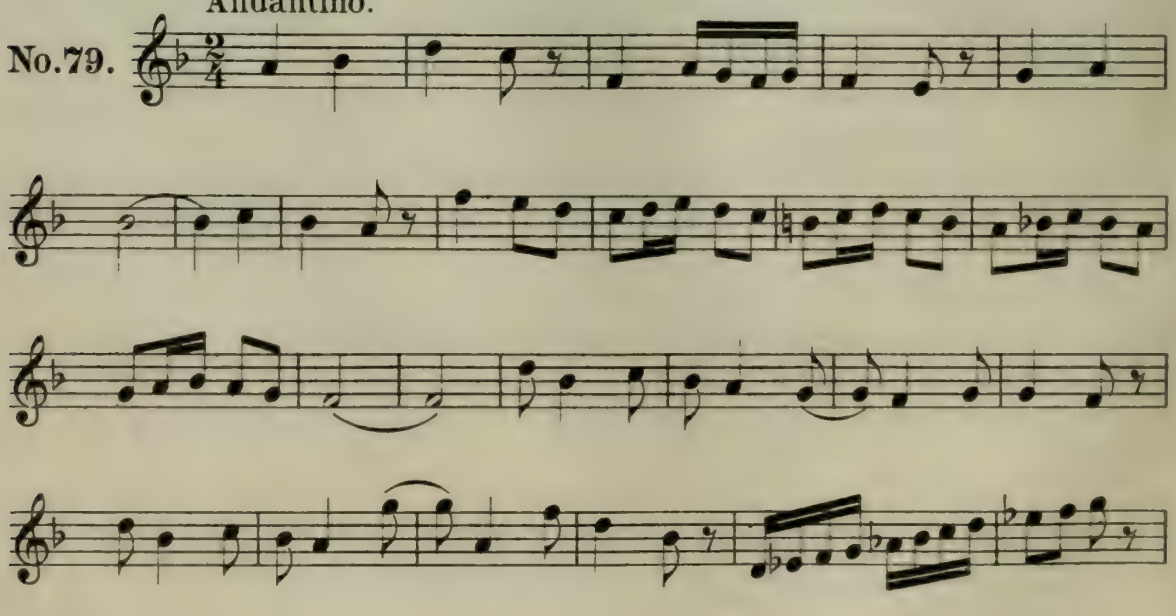
All⁹ Moderato.

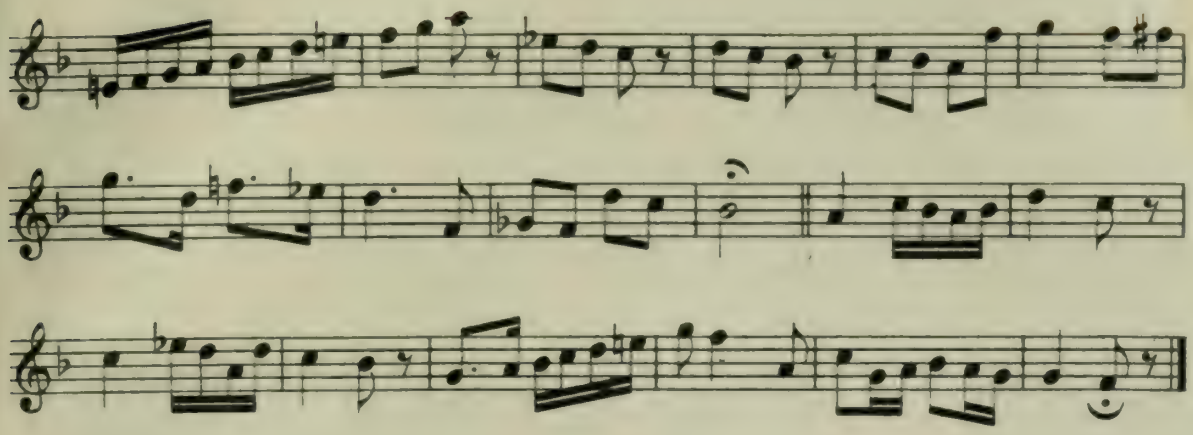
No.78.



Andantino.

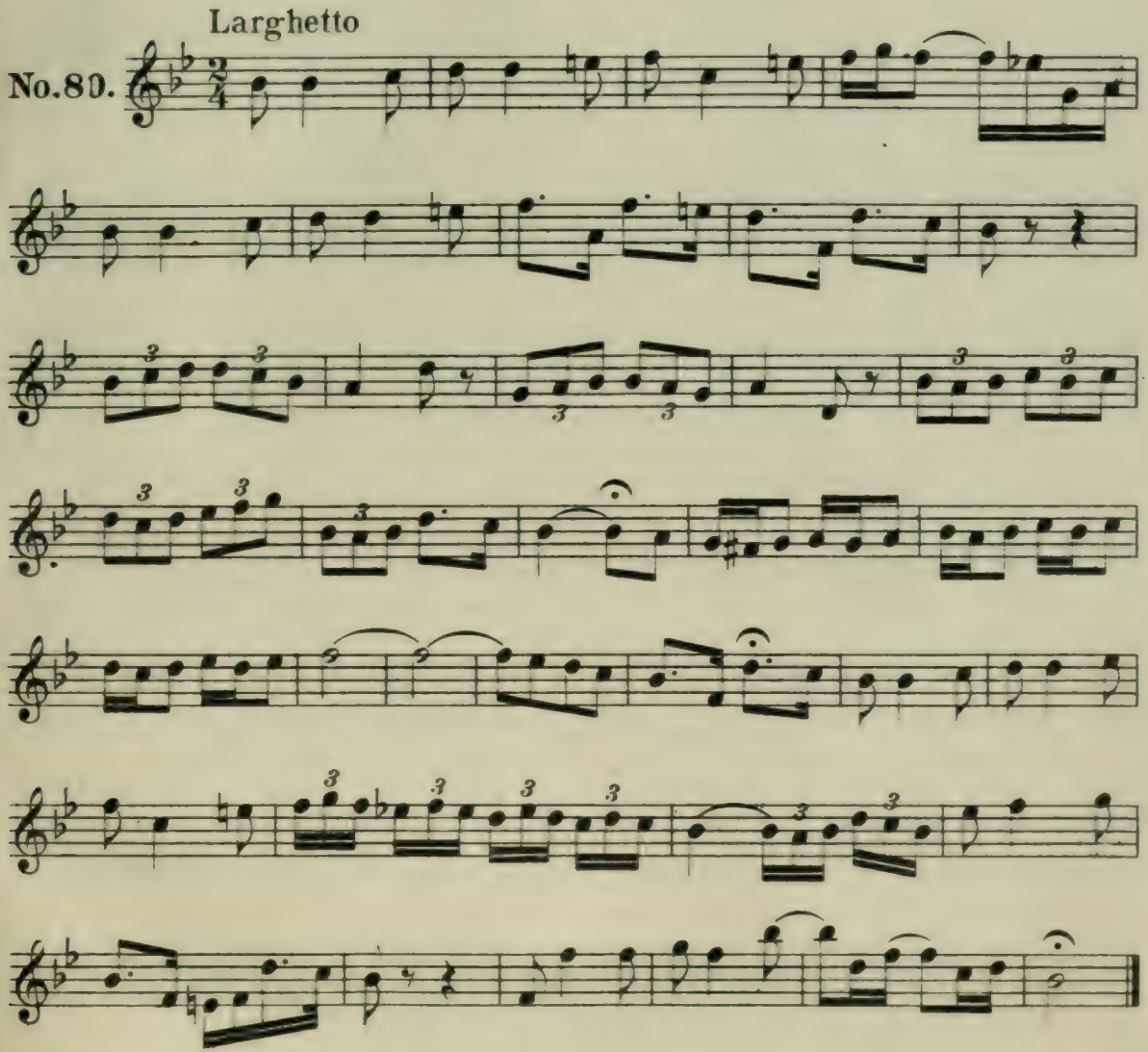
No.79.





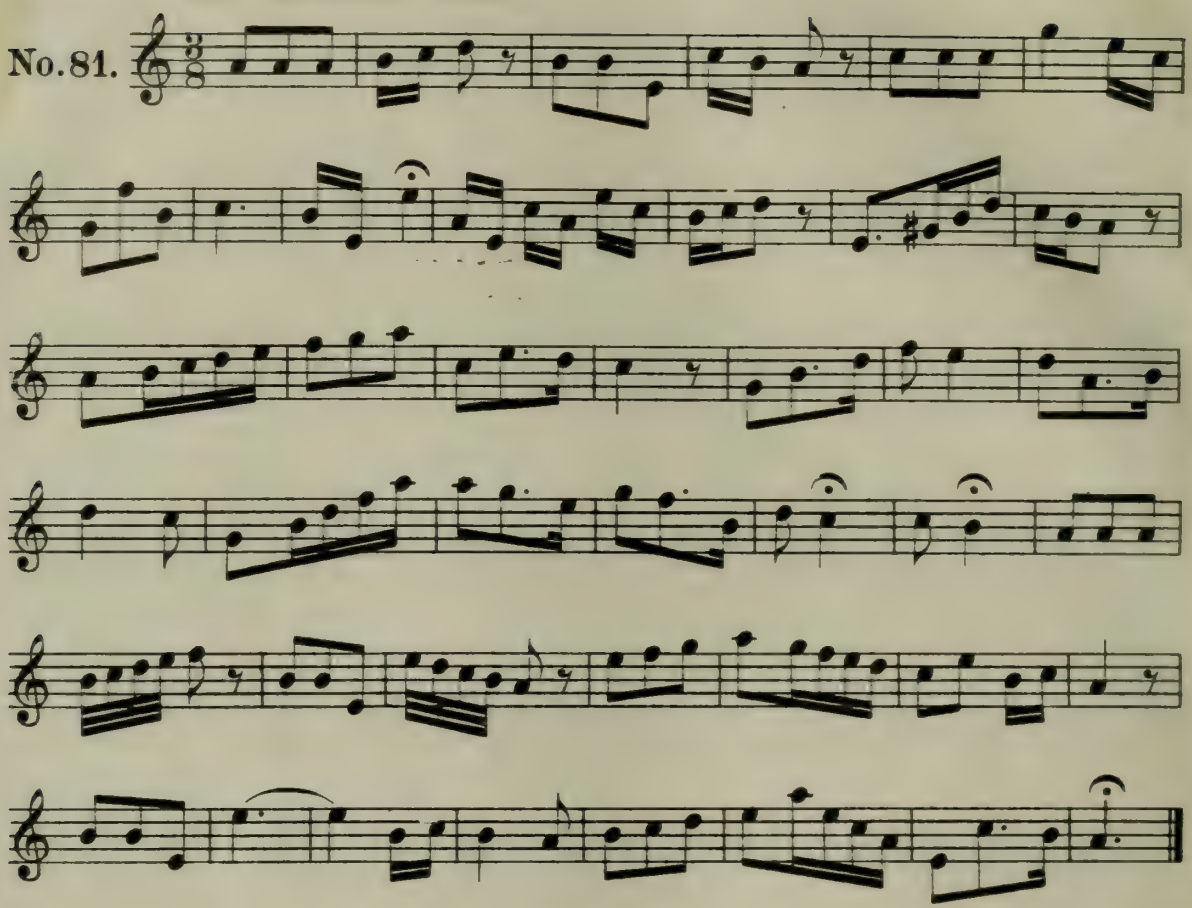
Larghetto

No.80.



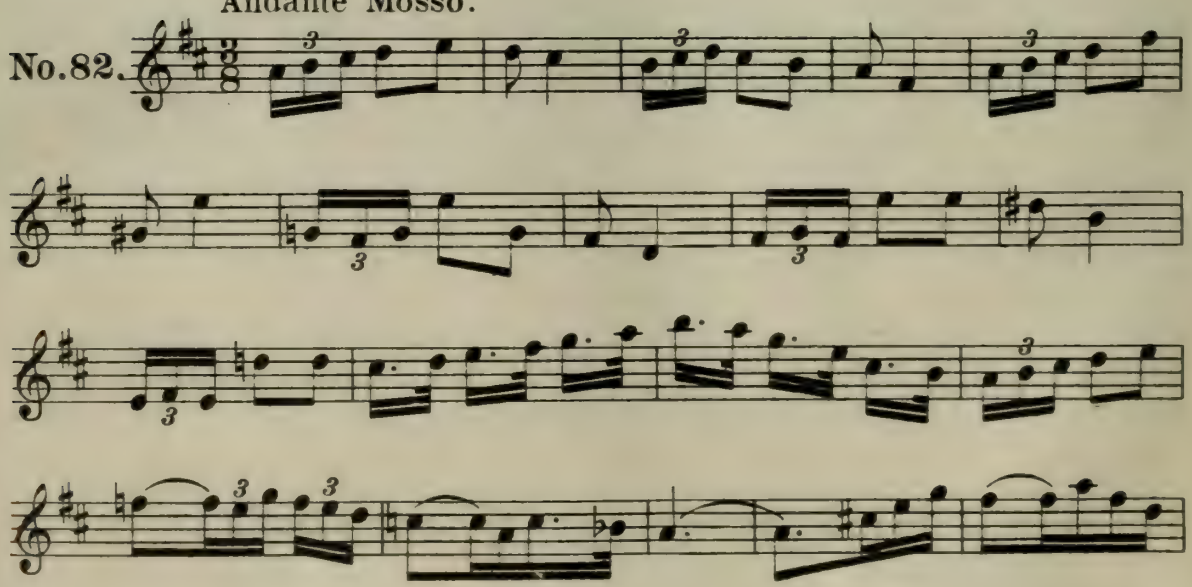
All⁹ Moderato Assai.

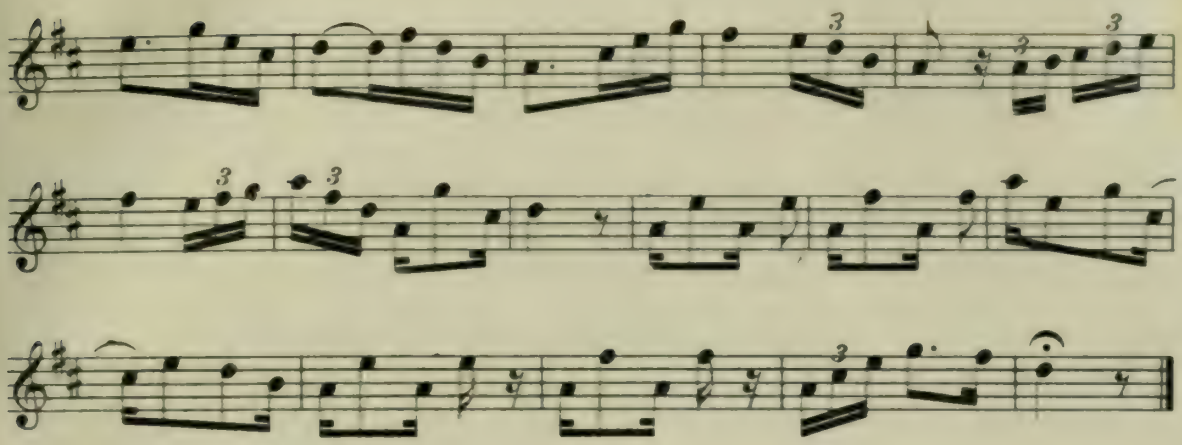
No.81.



Andante Mosso.

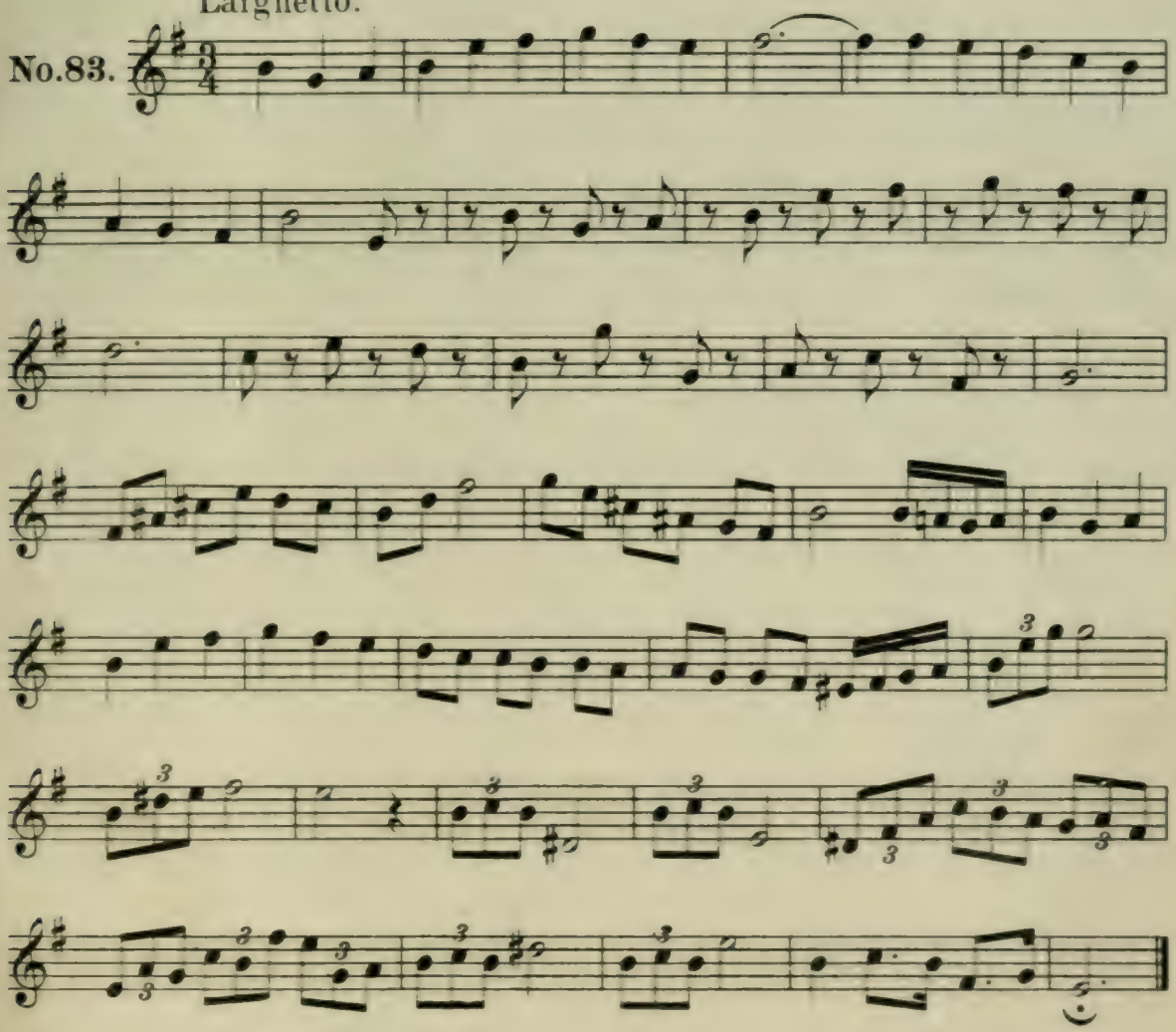
No.82.





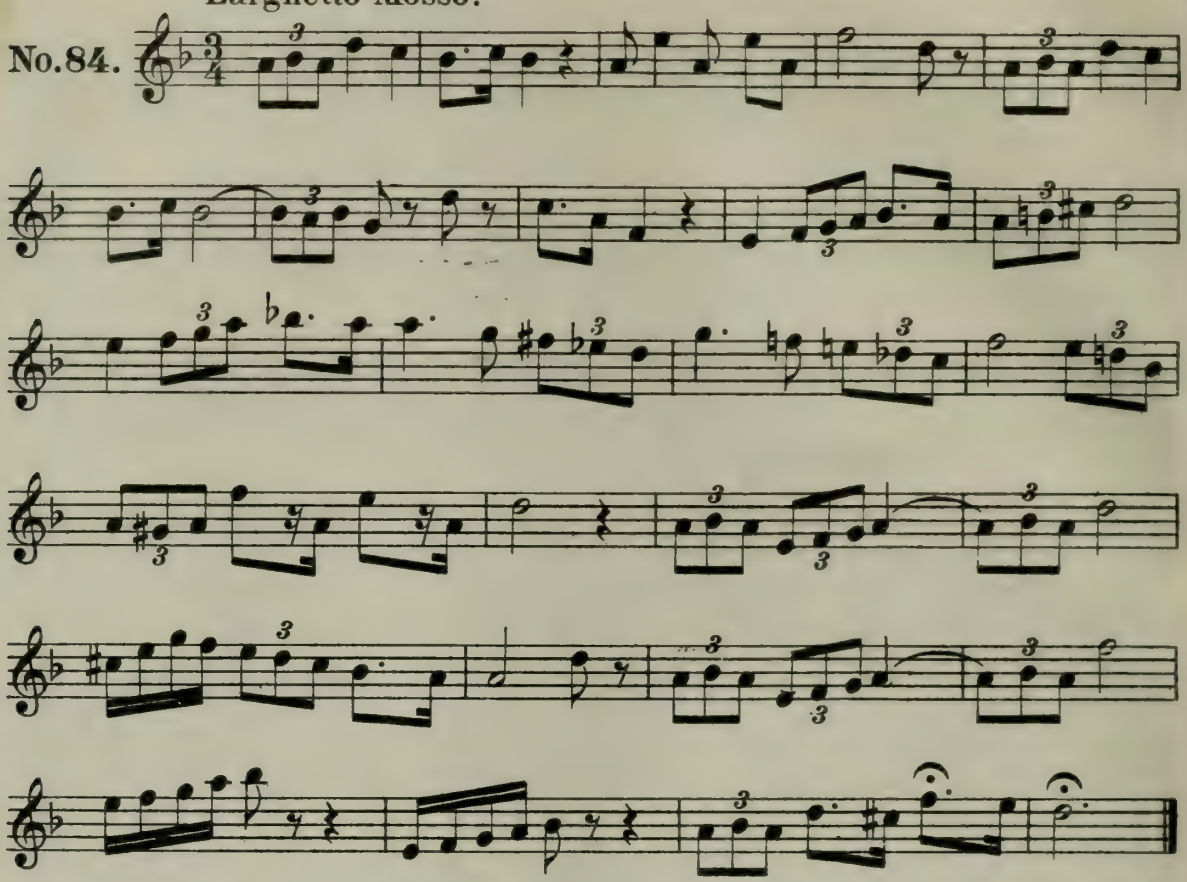
Larghetto.

No.83.



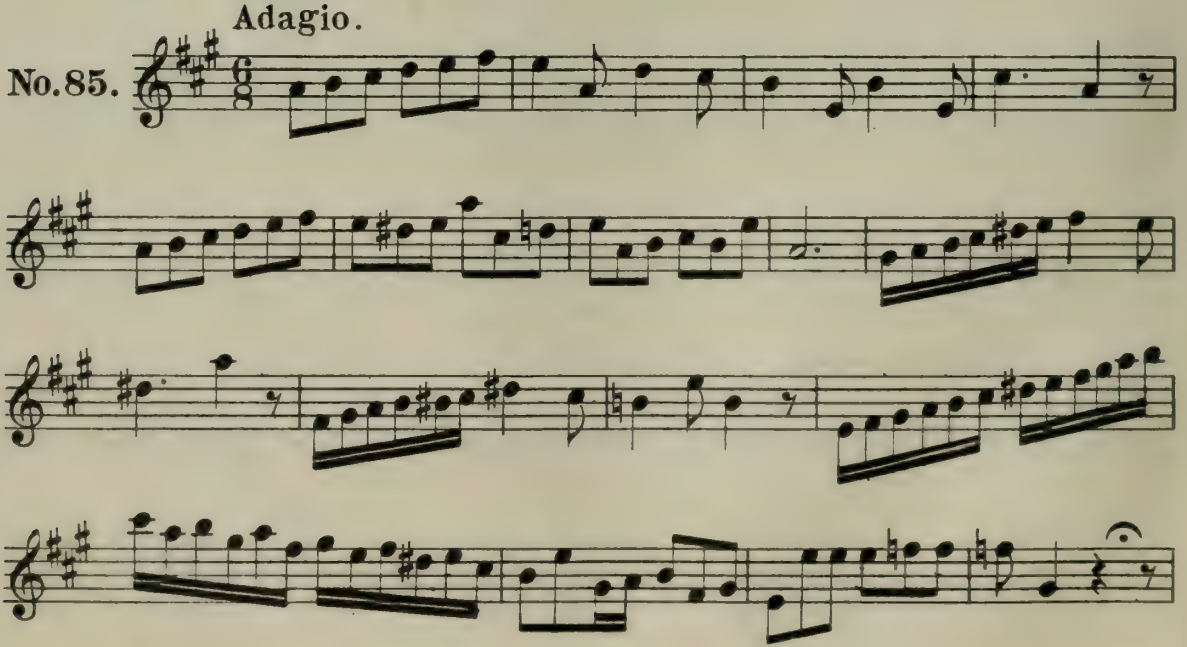
Larghetto Mosso.

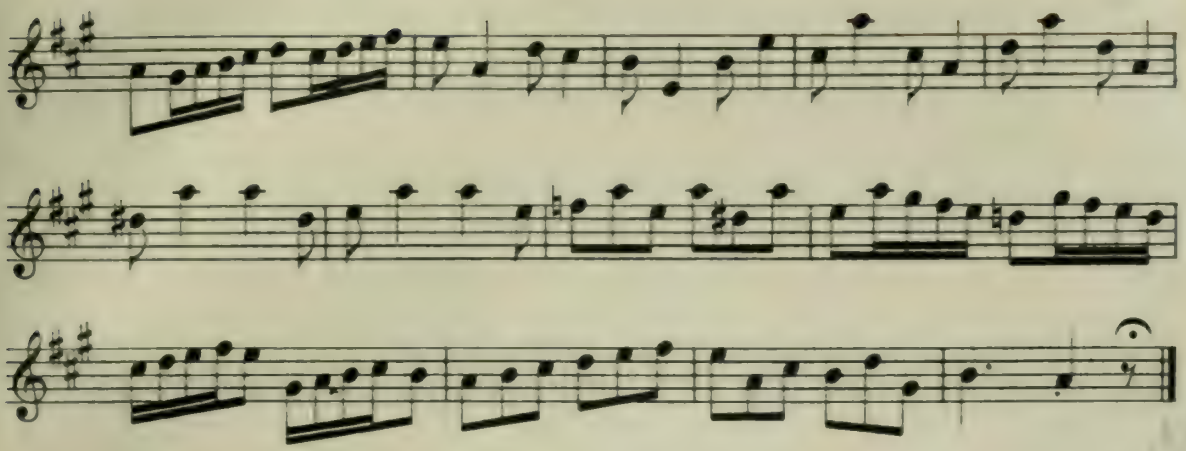
No.84.



Adagio.

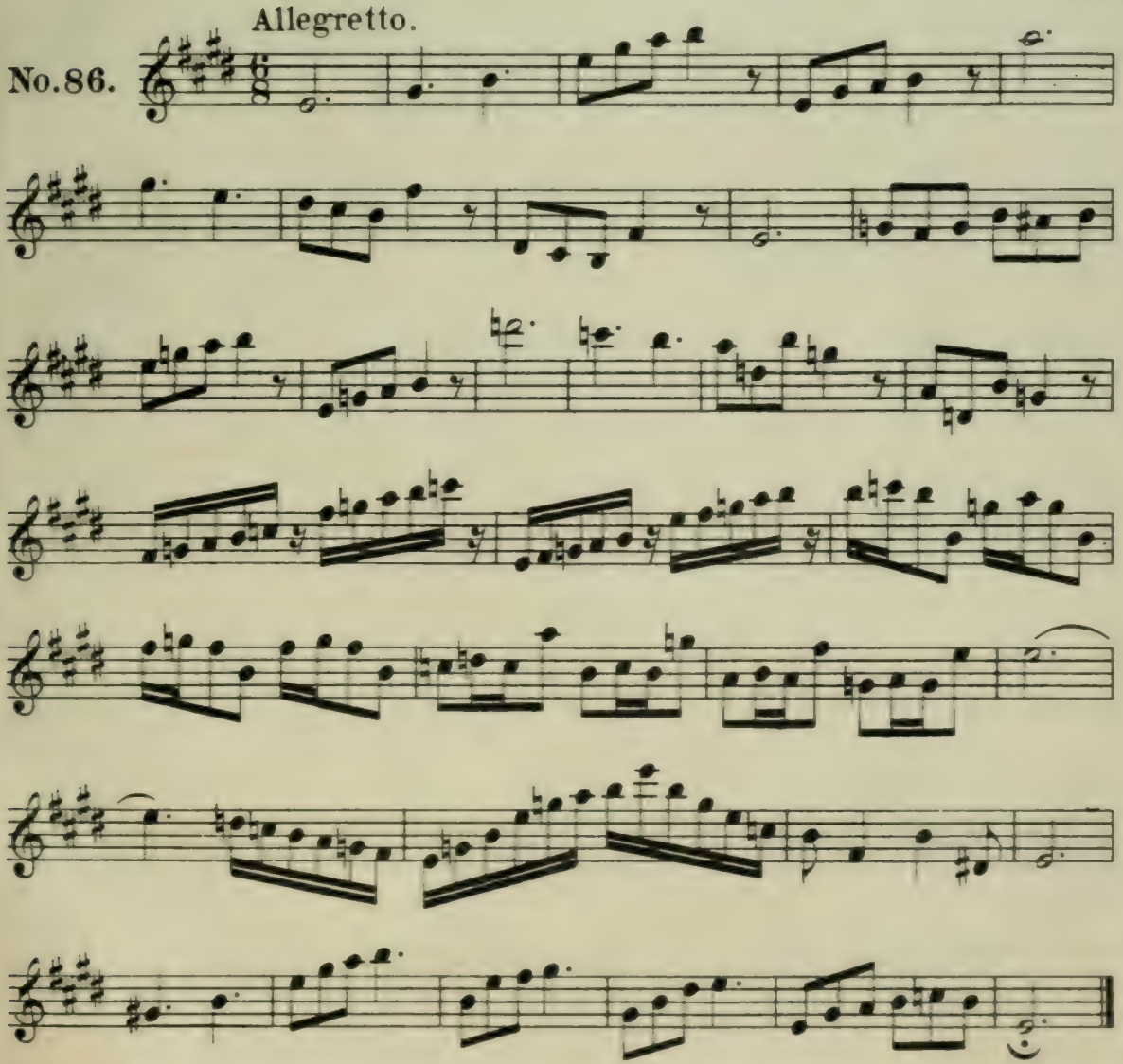
No.85.





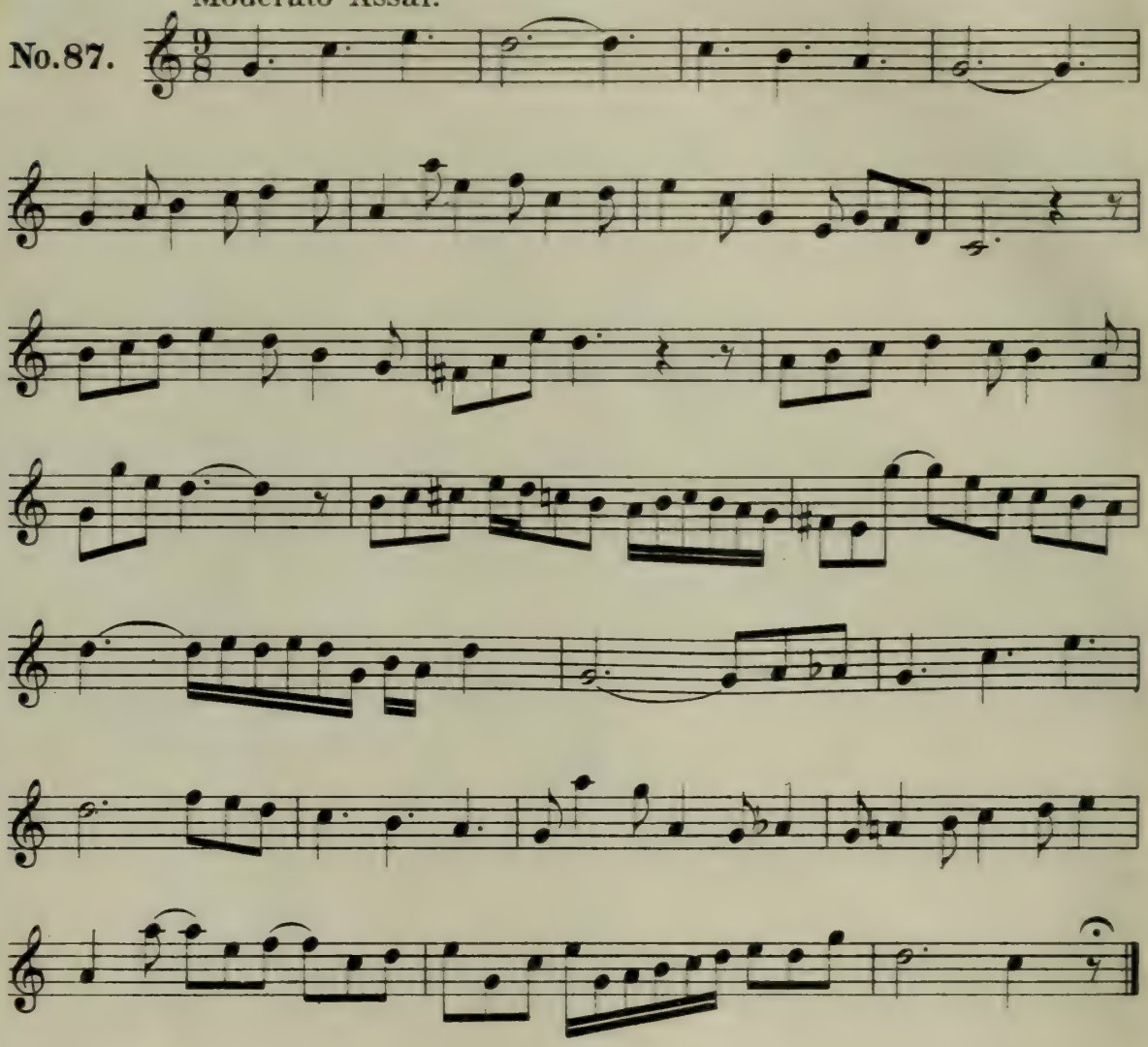
Allegretto.

No.86.



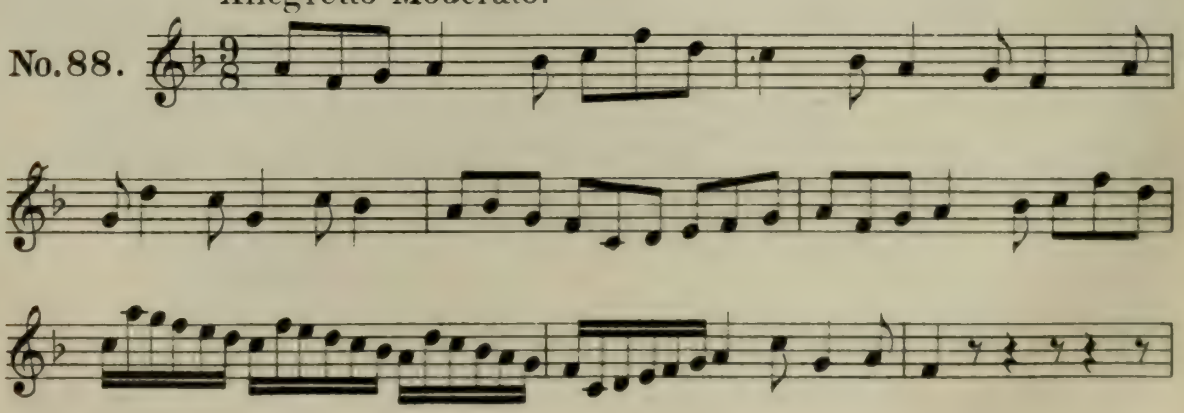
Moderato Assai.

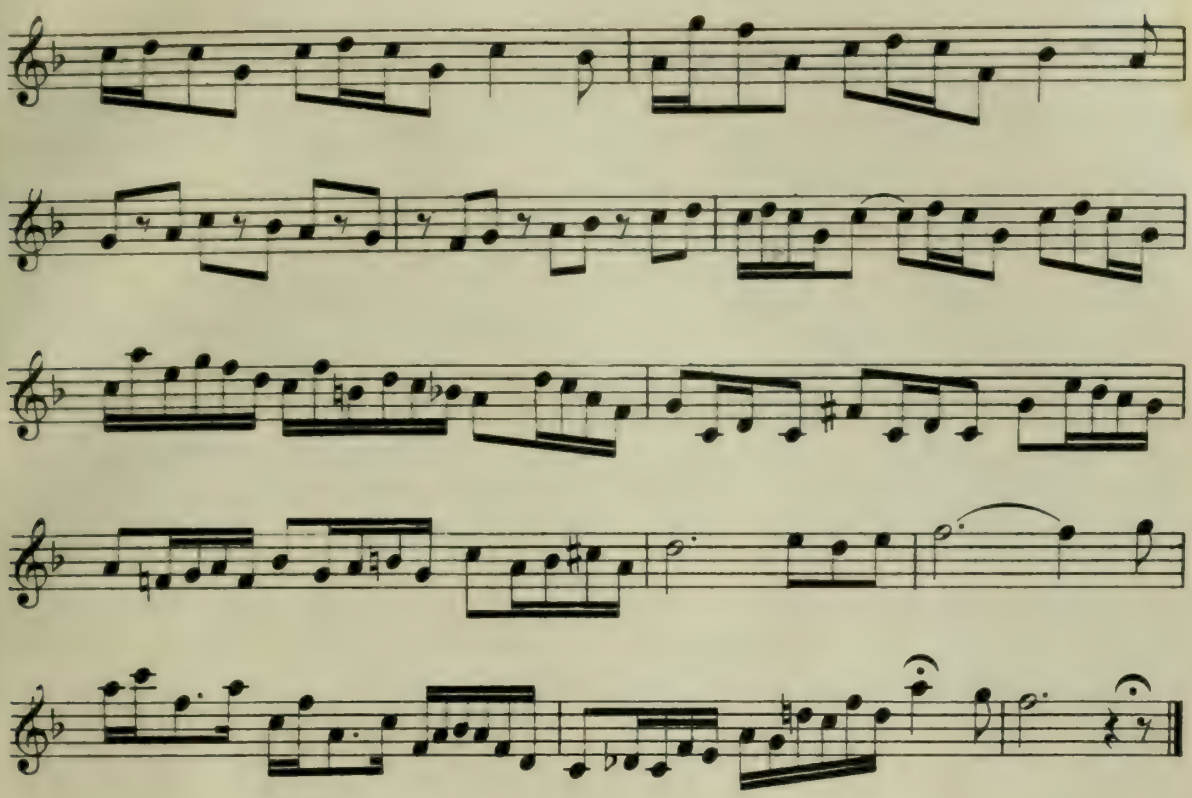
No.87.



Allegretto Moderato.

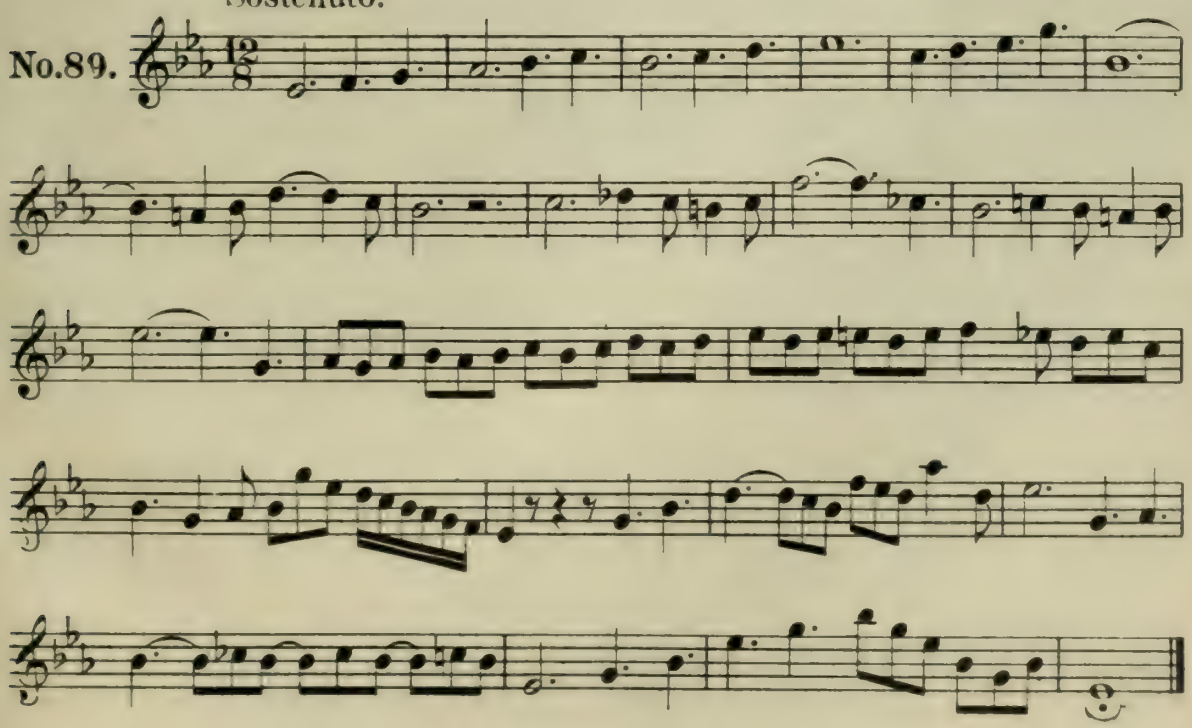
No.88.





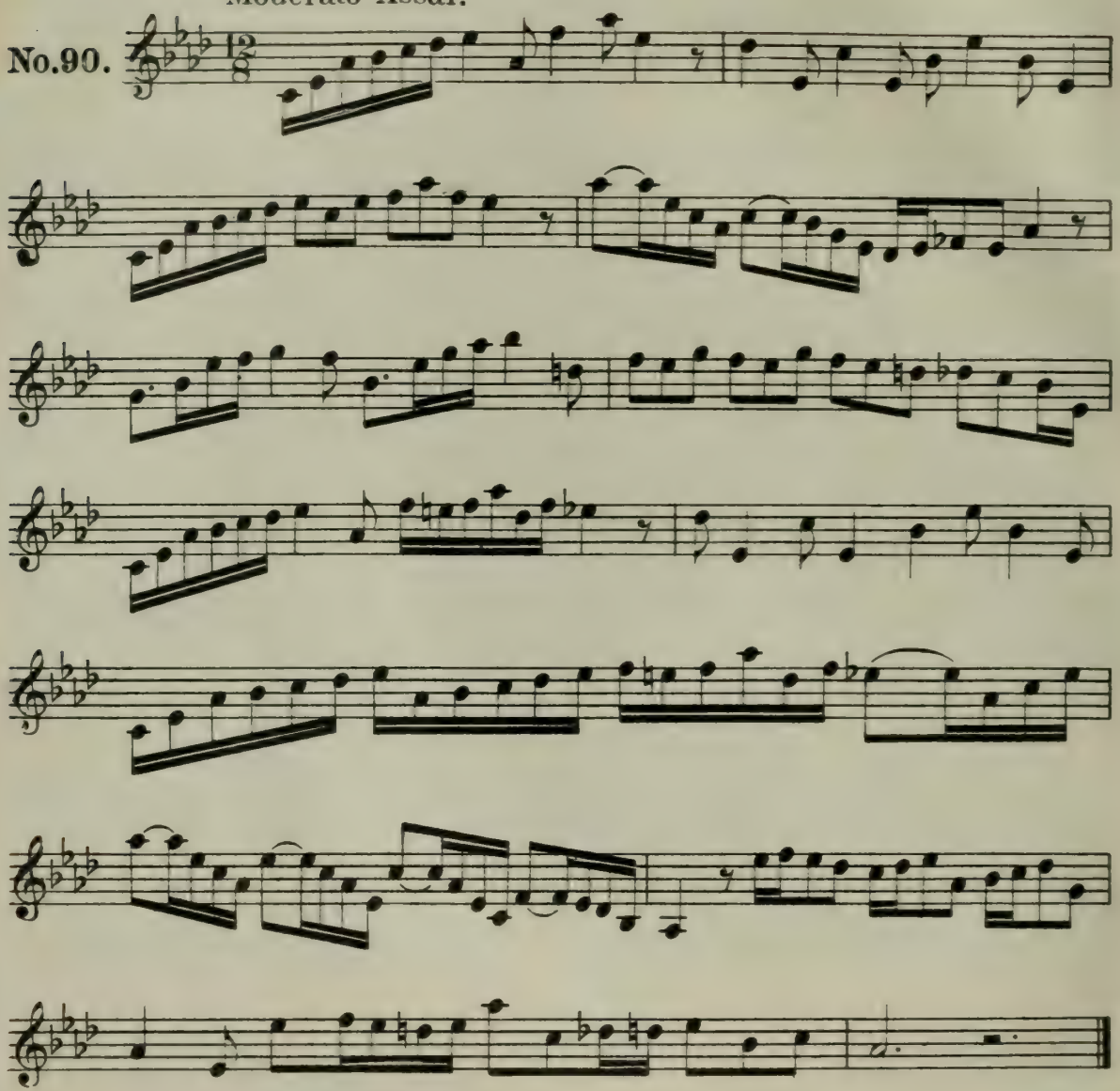
Sostenuto.

No.89.



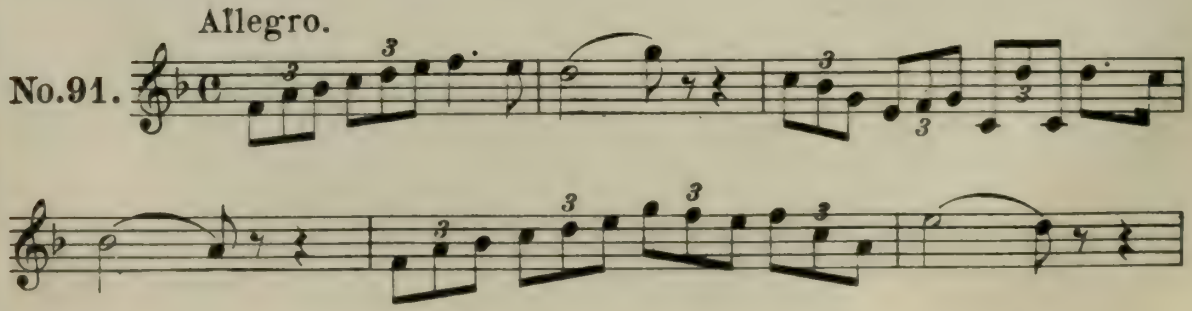
Moderato Assai.

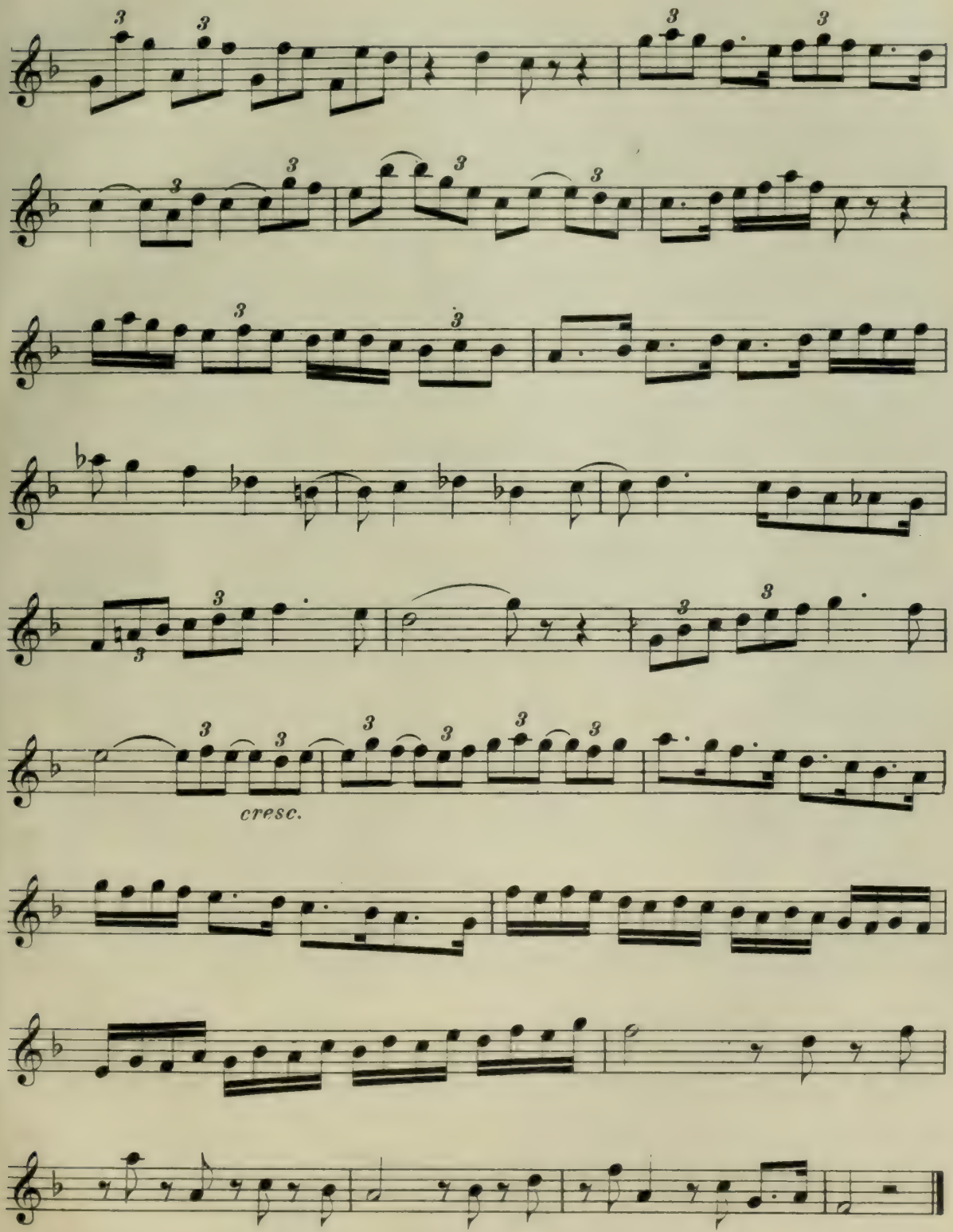
No.90.



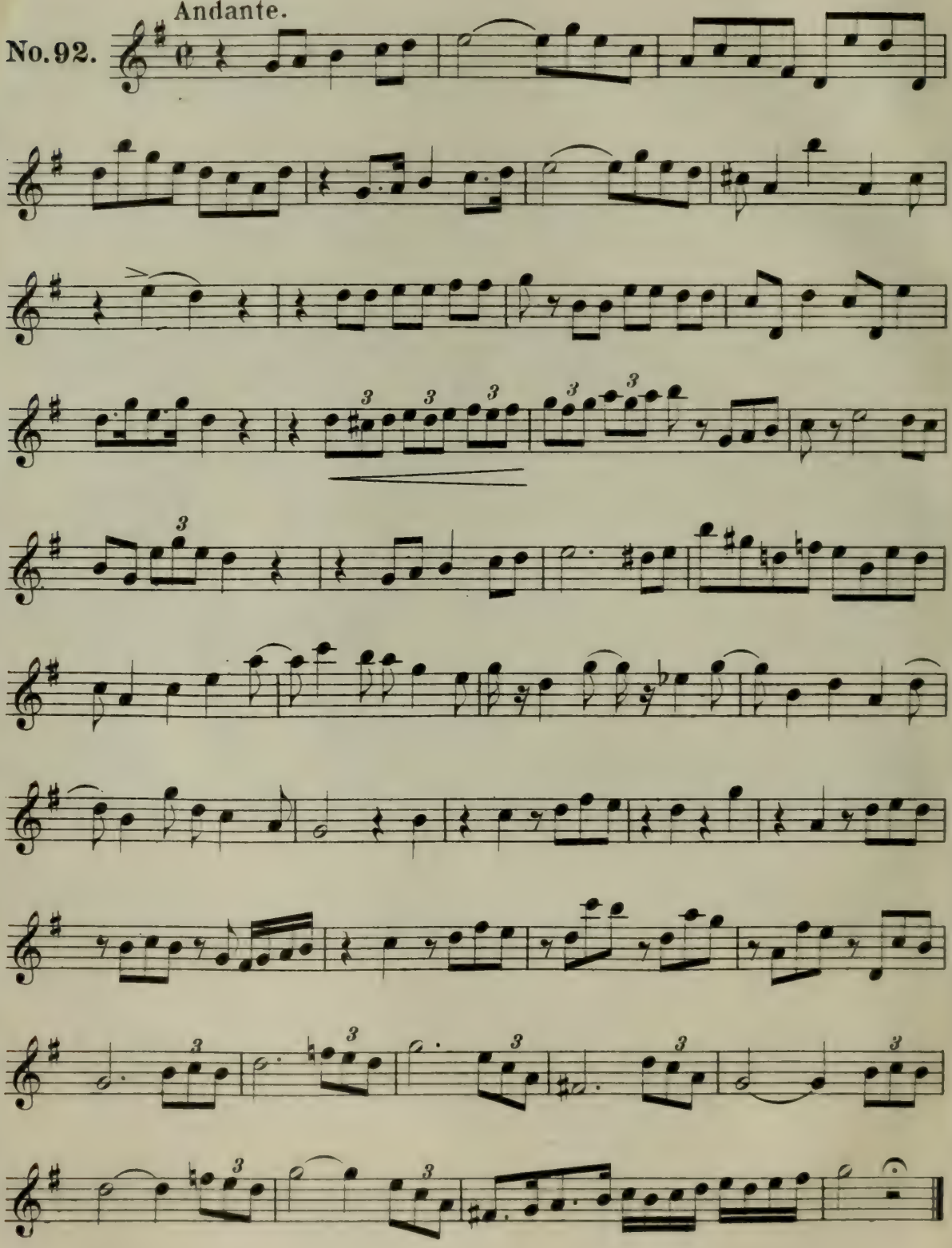
Allegro.

No.91.



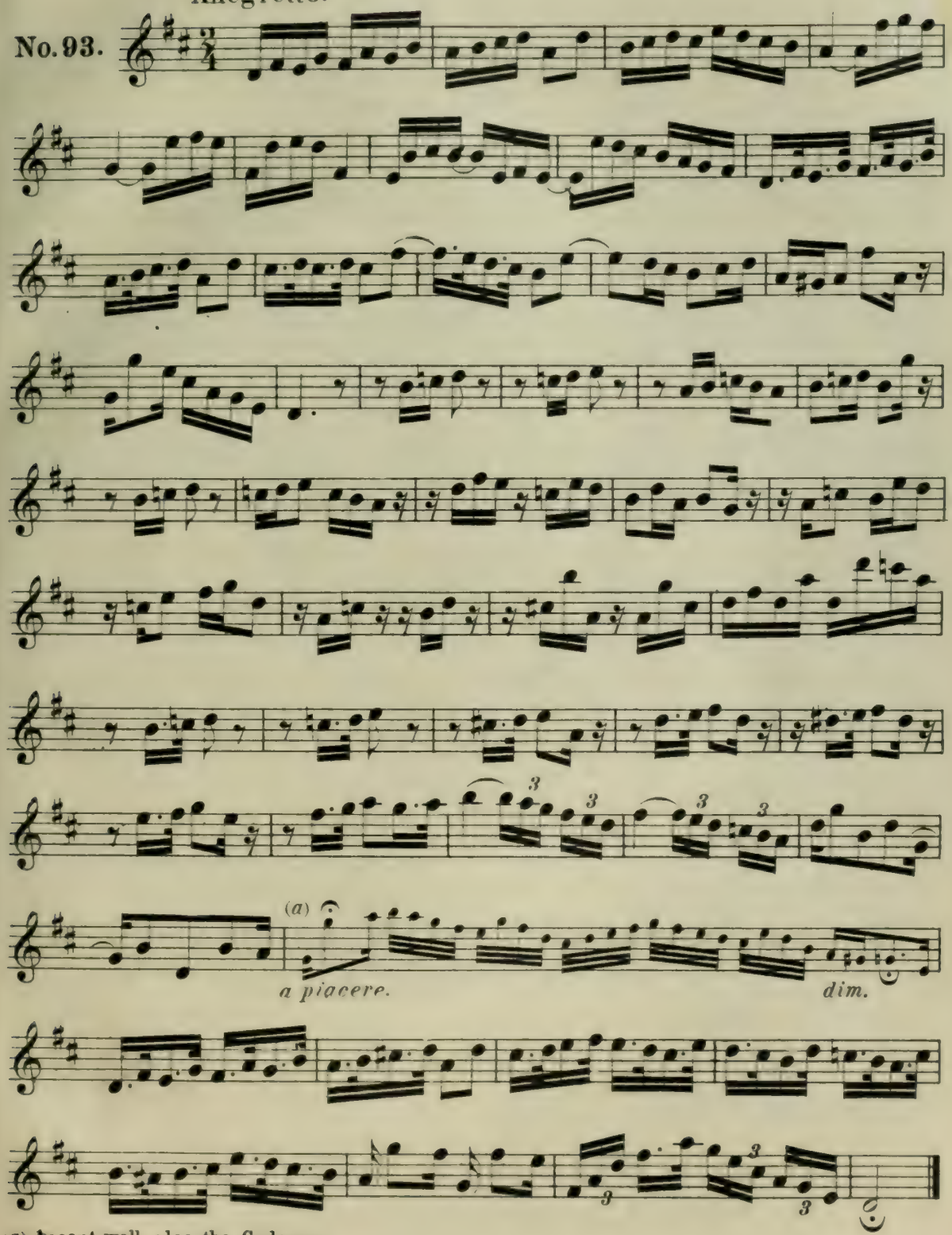

cresc.

No. 92. Andante.



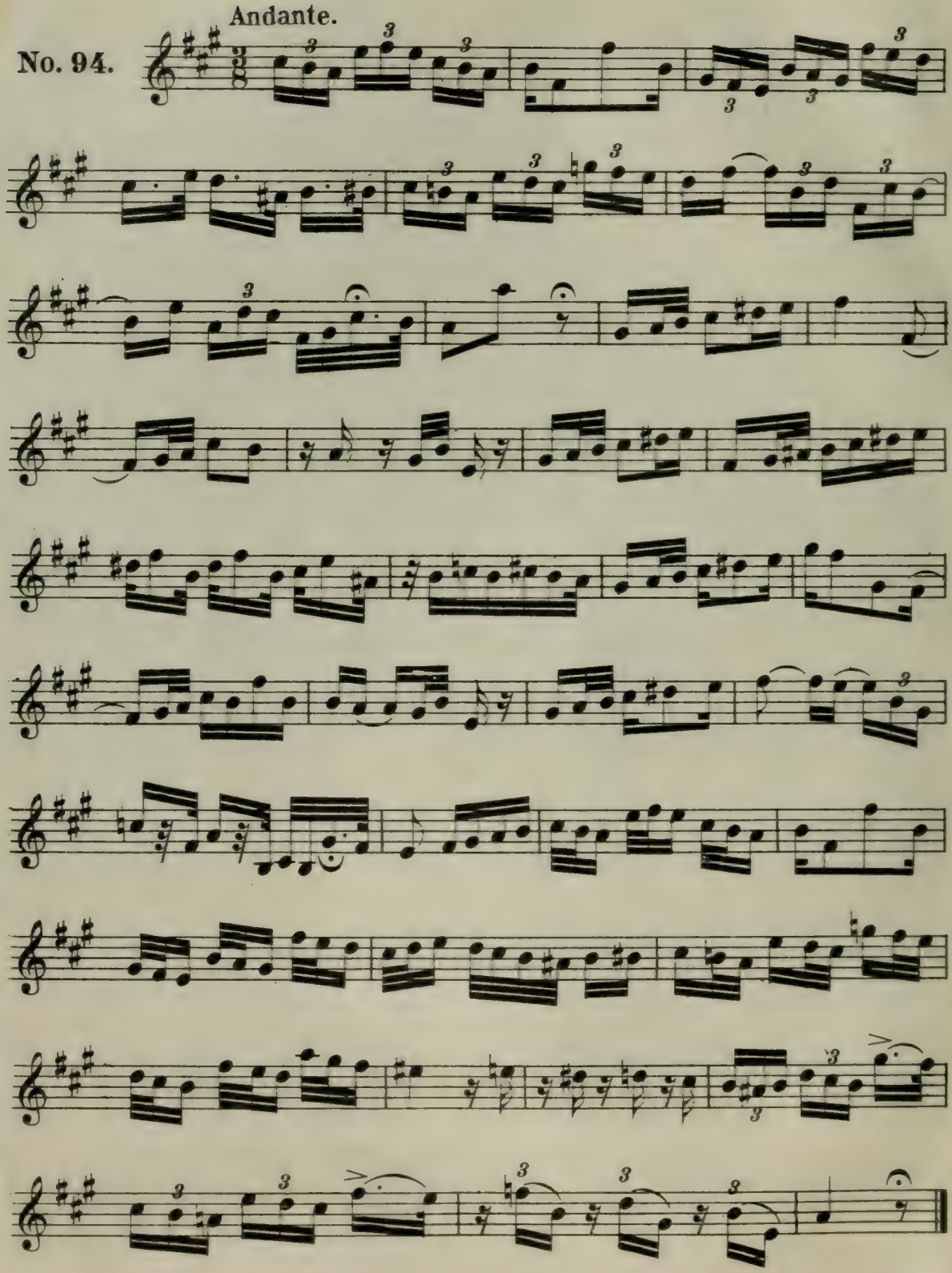
Allegretto.

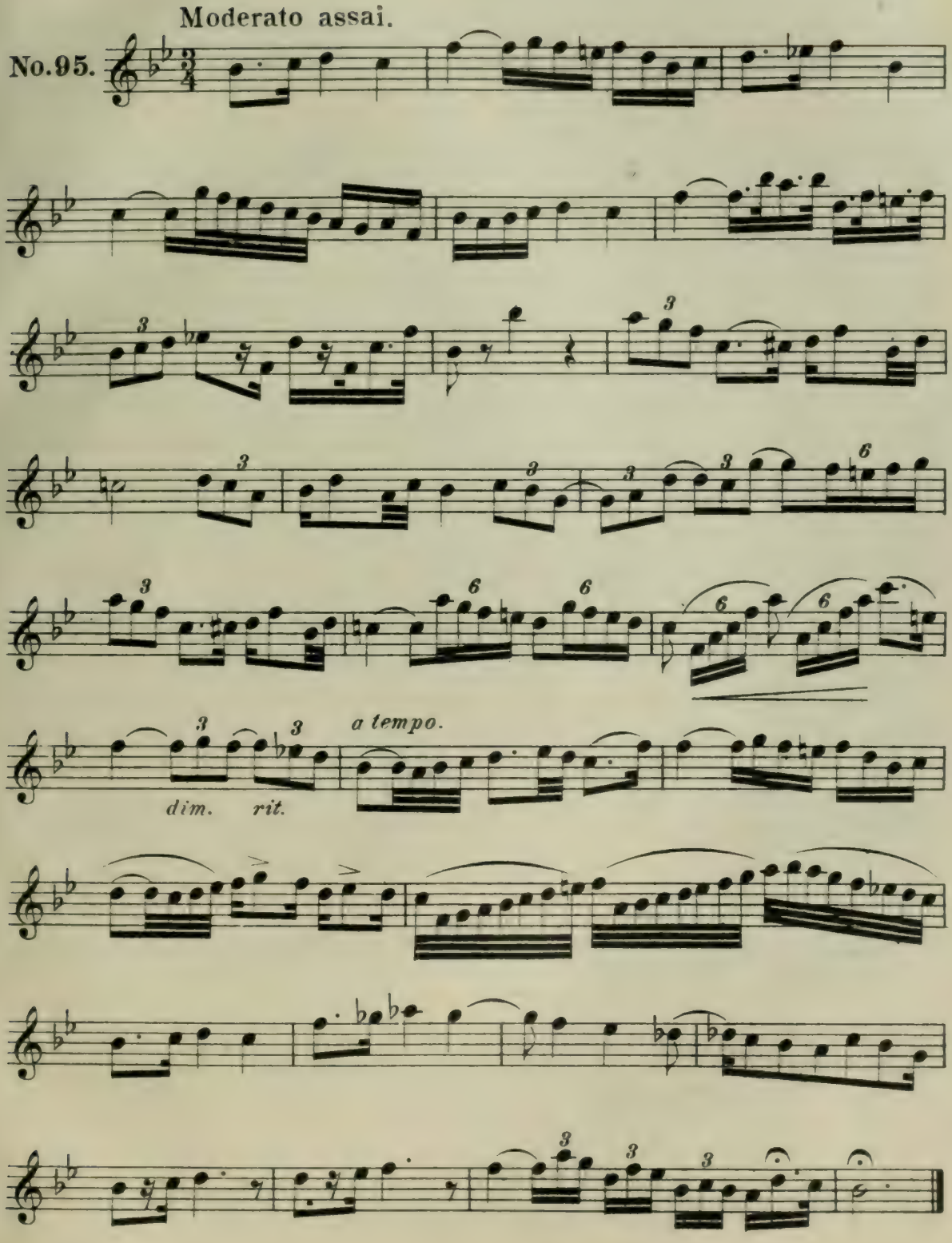
No. 93.



(a) Accent well, also the Cadenza.
(a) *Accentar bene, ancorchè Cadenza.*

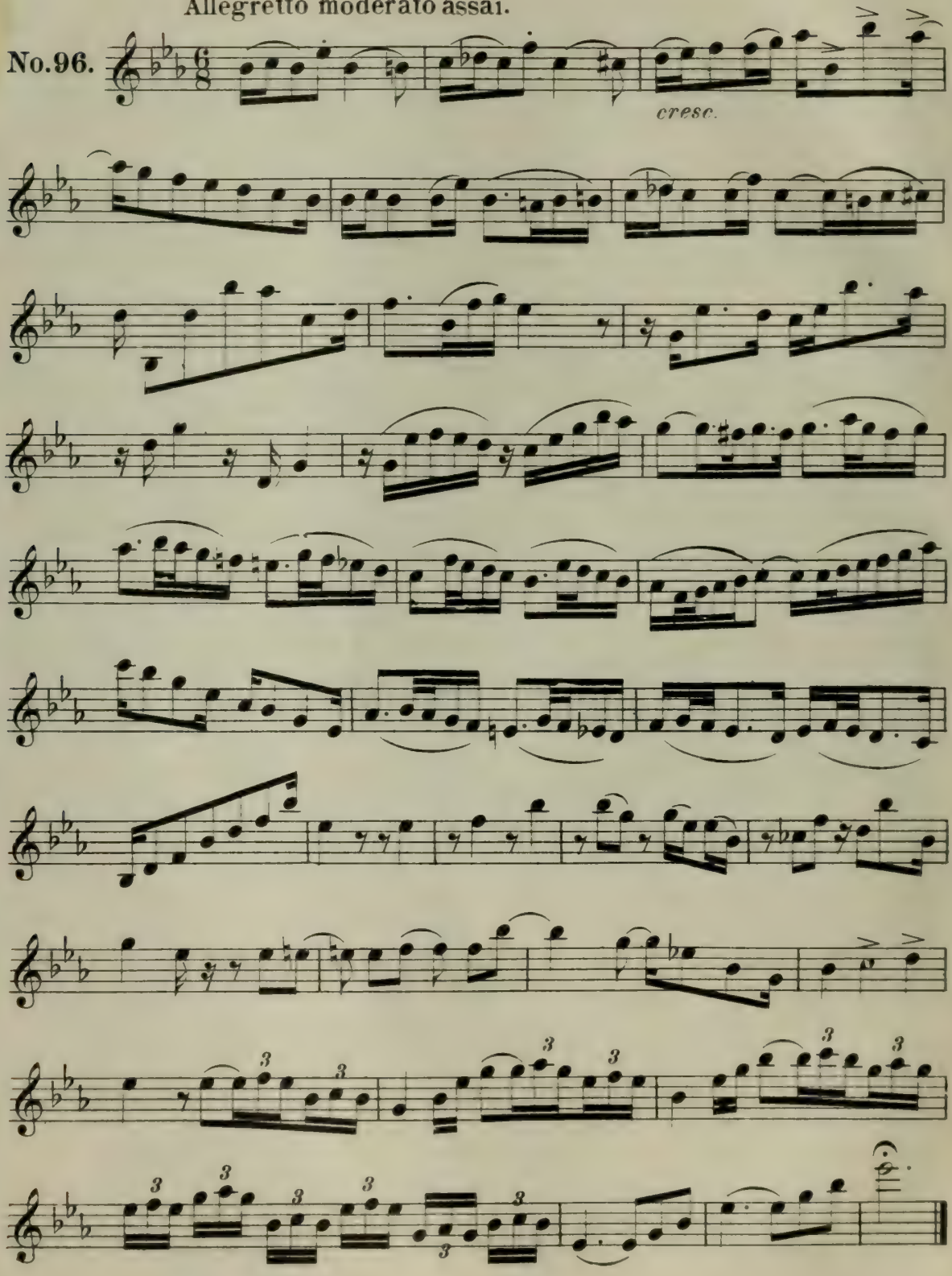
No. 94.




Moderato assai.
No.95.
a tempo.
dim.
rit.

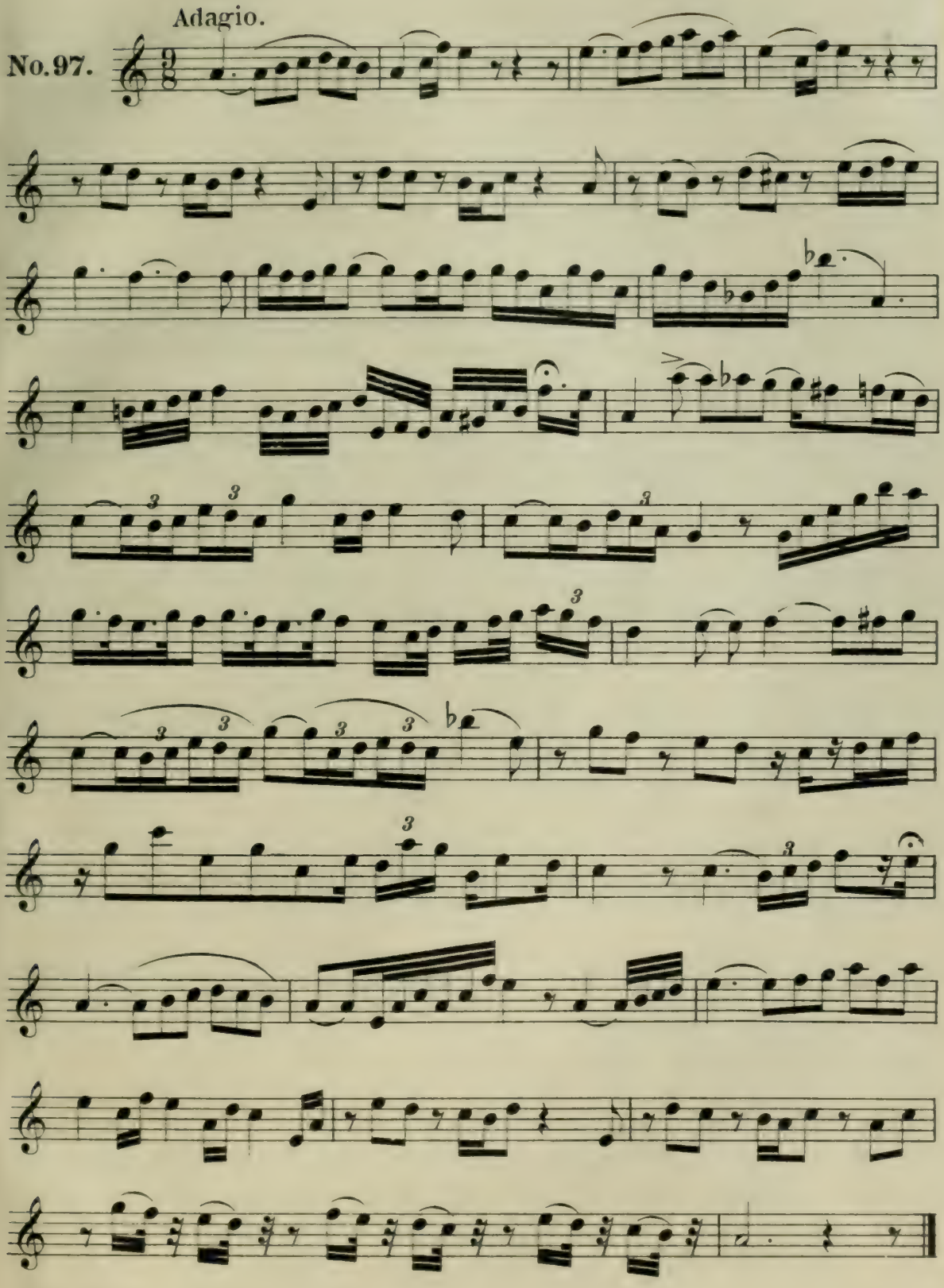
Allegretto moderato assai.

No. 96.



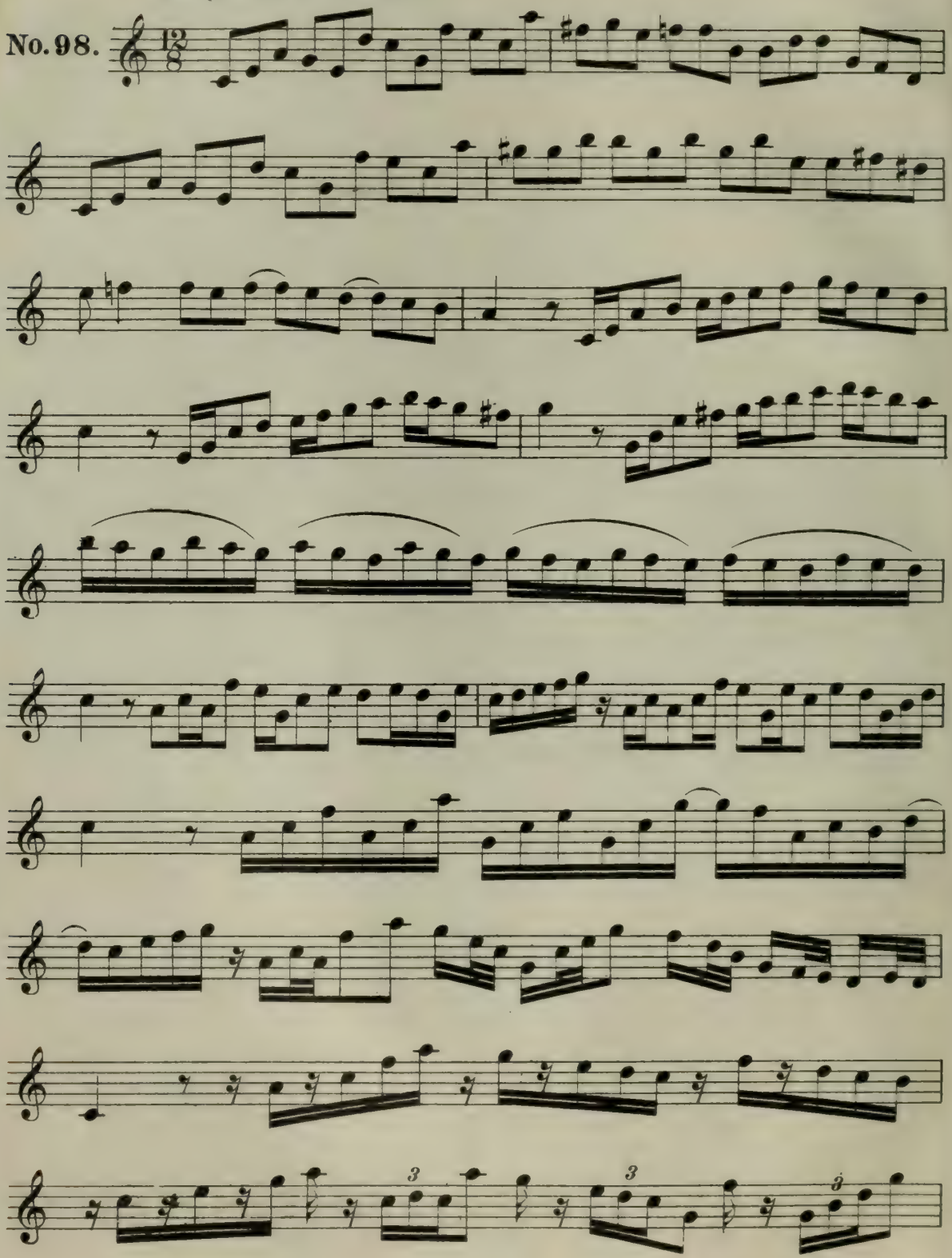
Adagio.

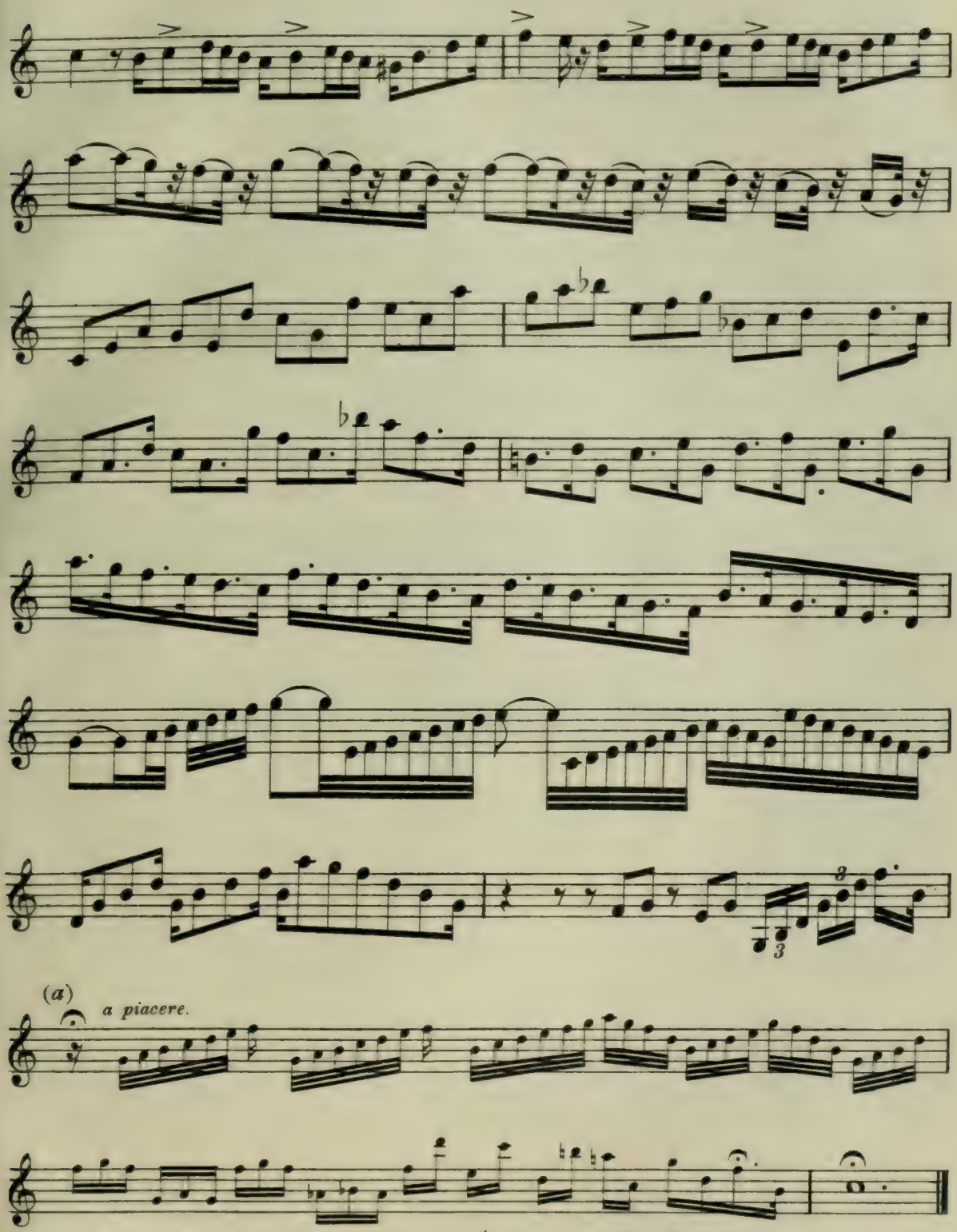
No. 97.



Allegretto moderato.

No. 98.





a) Accent well, also the Cadenza.

a) *Accentar bene, ancorchè Cadenza.*

THIRD PART.

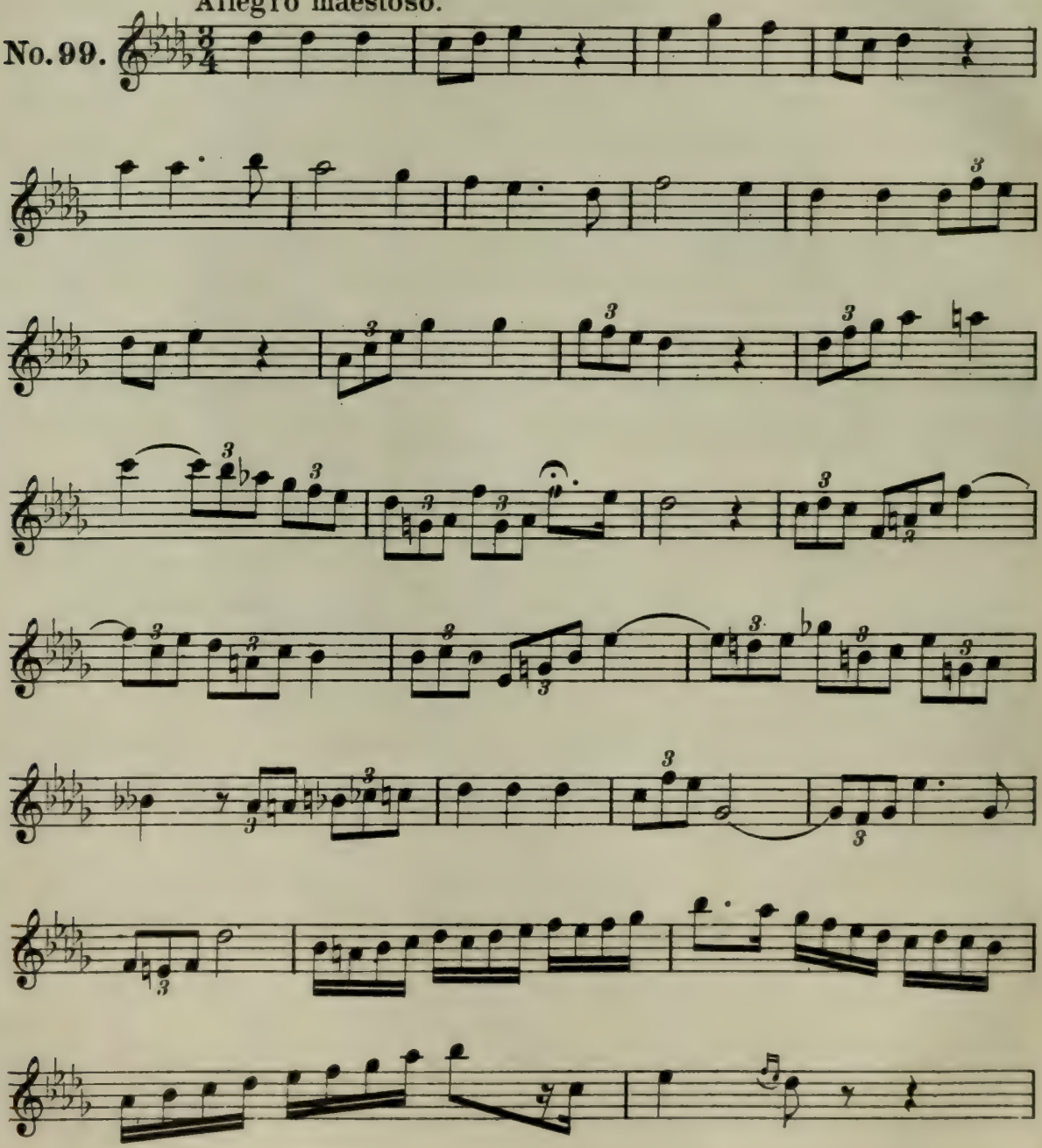
This part contains nearly all the combinations of rhythmic division in the eight kinds of time, signs of repetition, and the abbreviations most used.

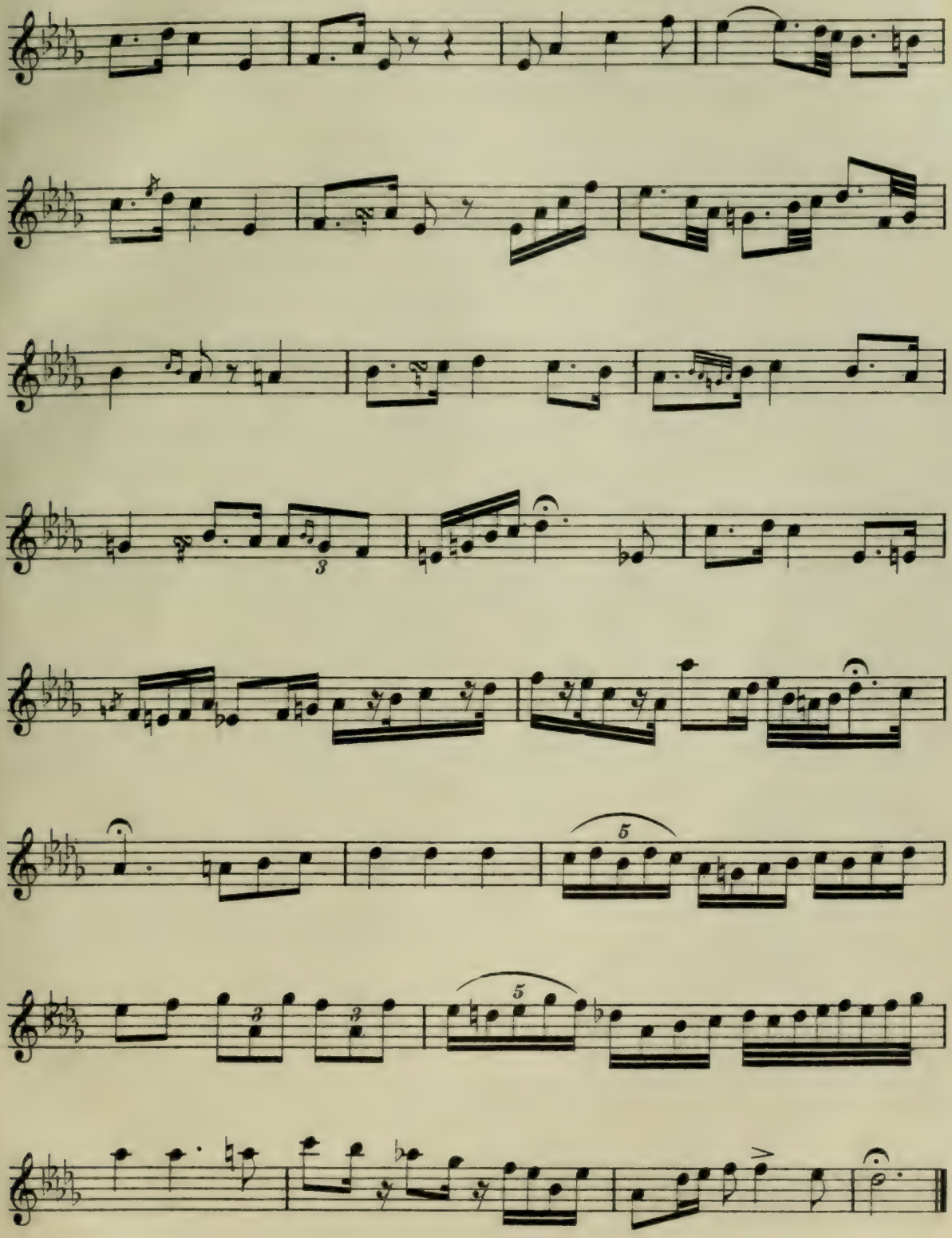
PARTE TERZA.

Questa parte contiene pressochè tutte le combinazioni della divisione in tutti gli otto tempi, segni di richiamo, e le abbreviature più usitate.

Allegro maestoso.

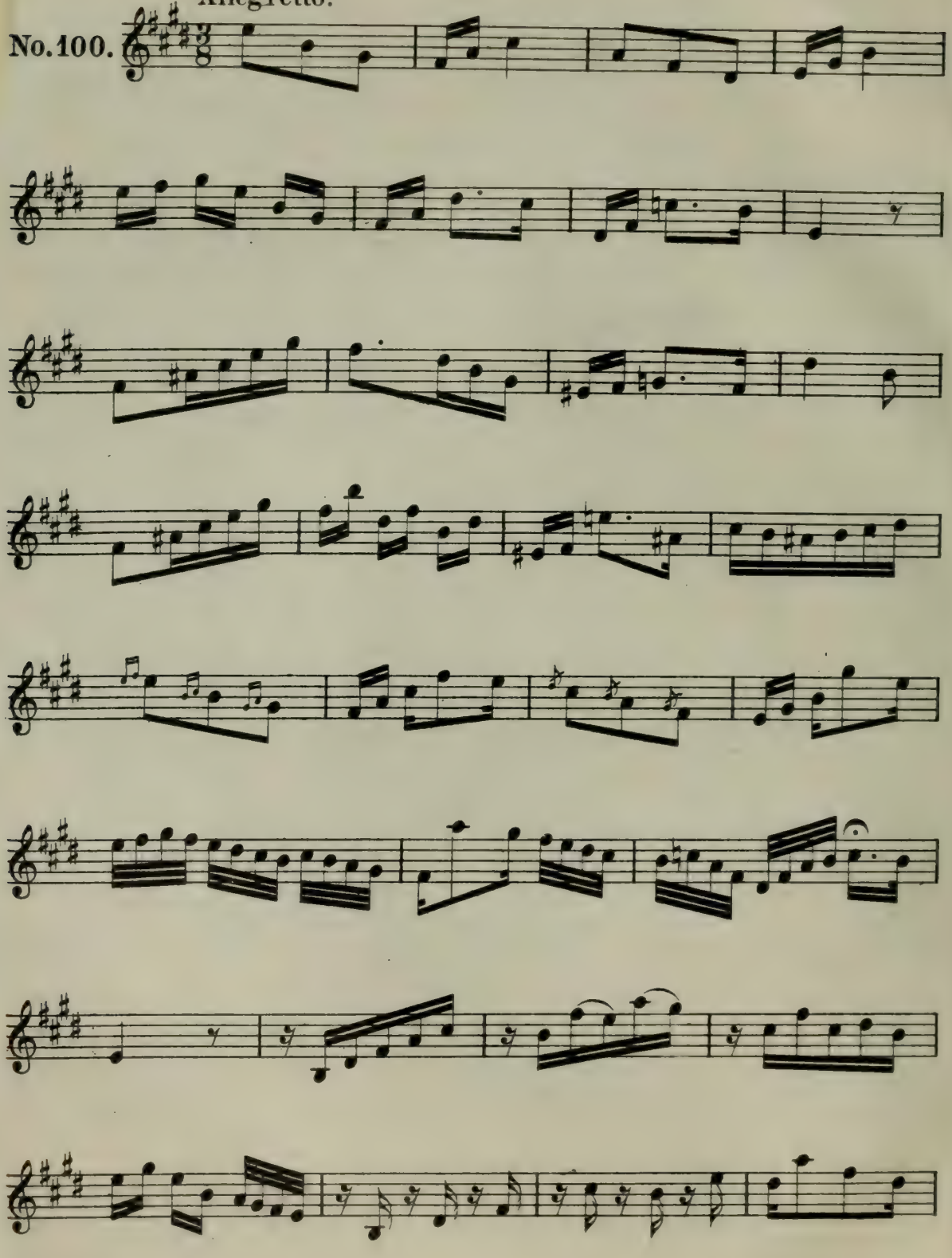
No. 99.

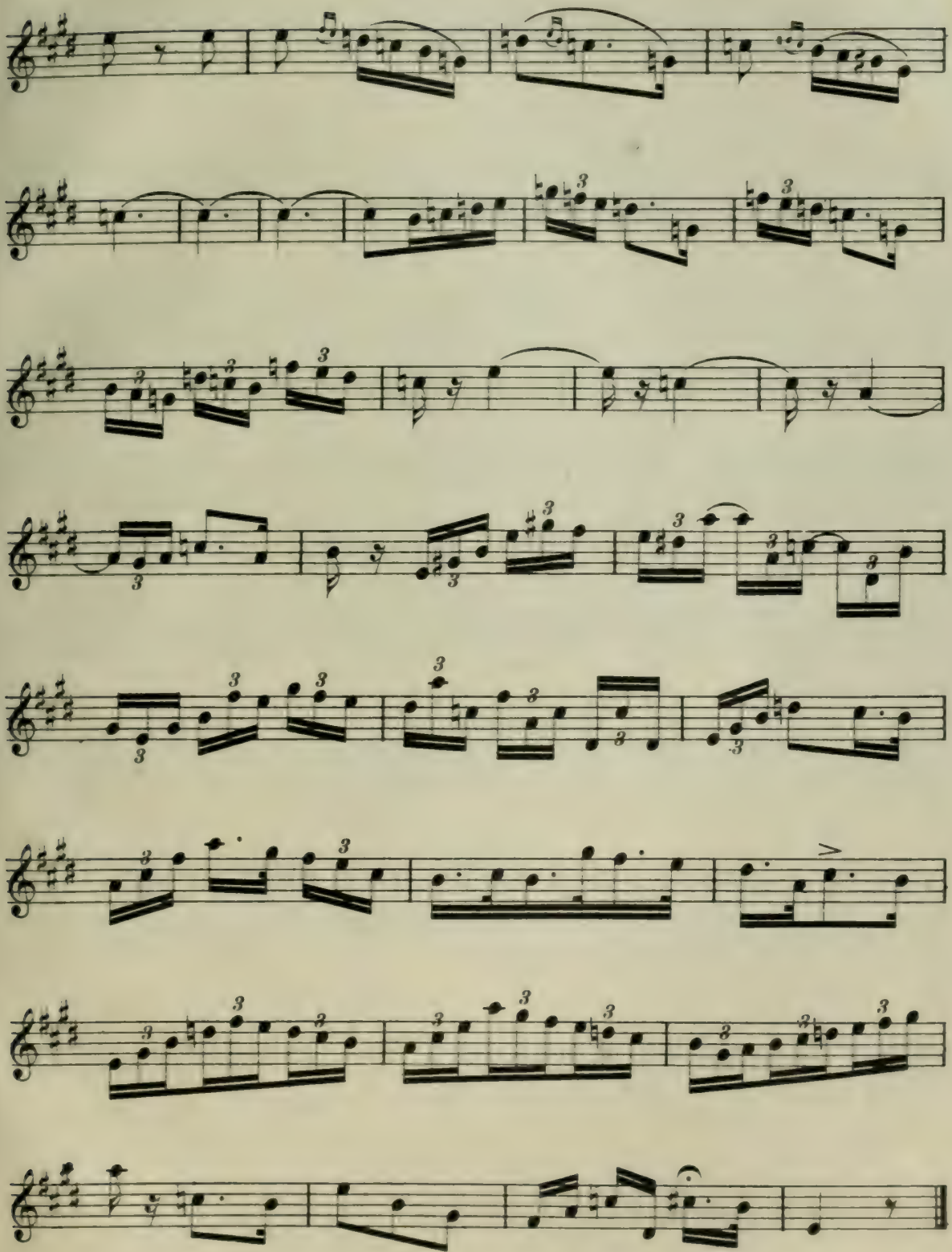




Allegretto.

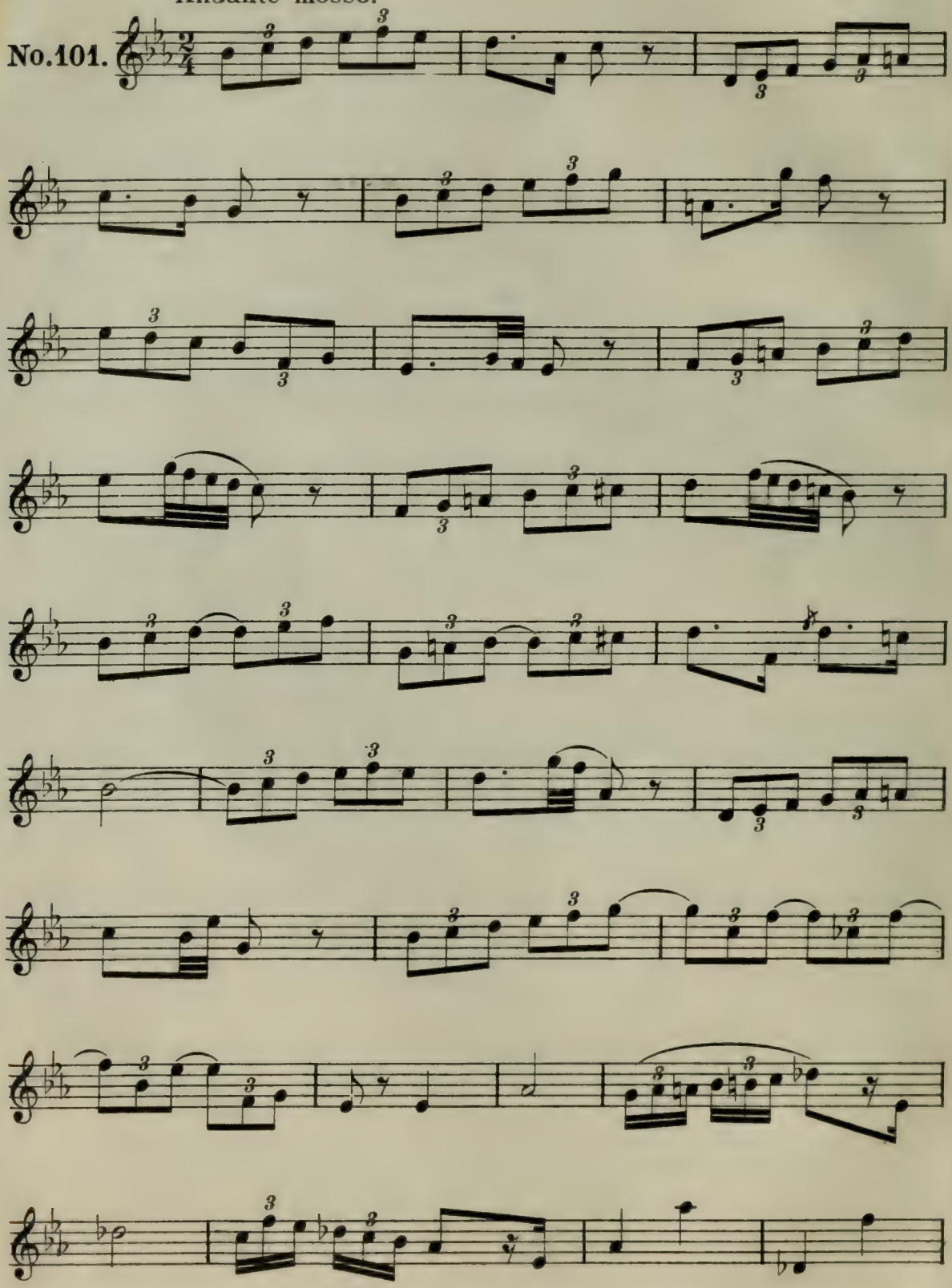
No. 100.

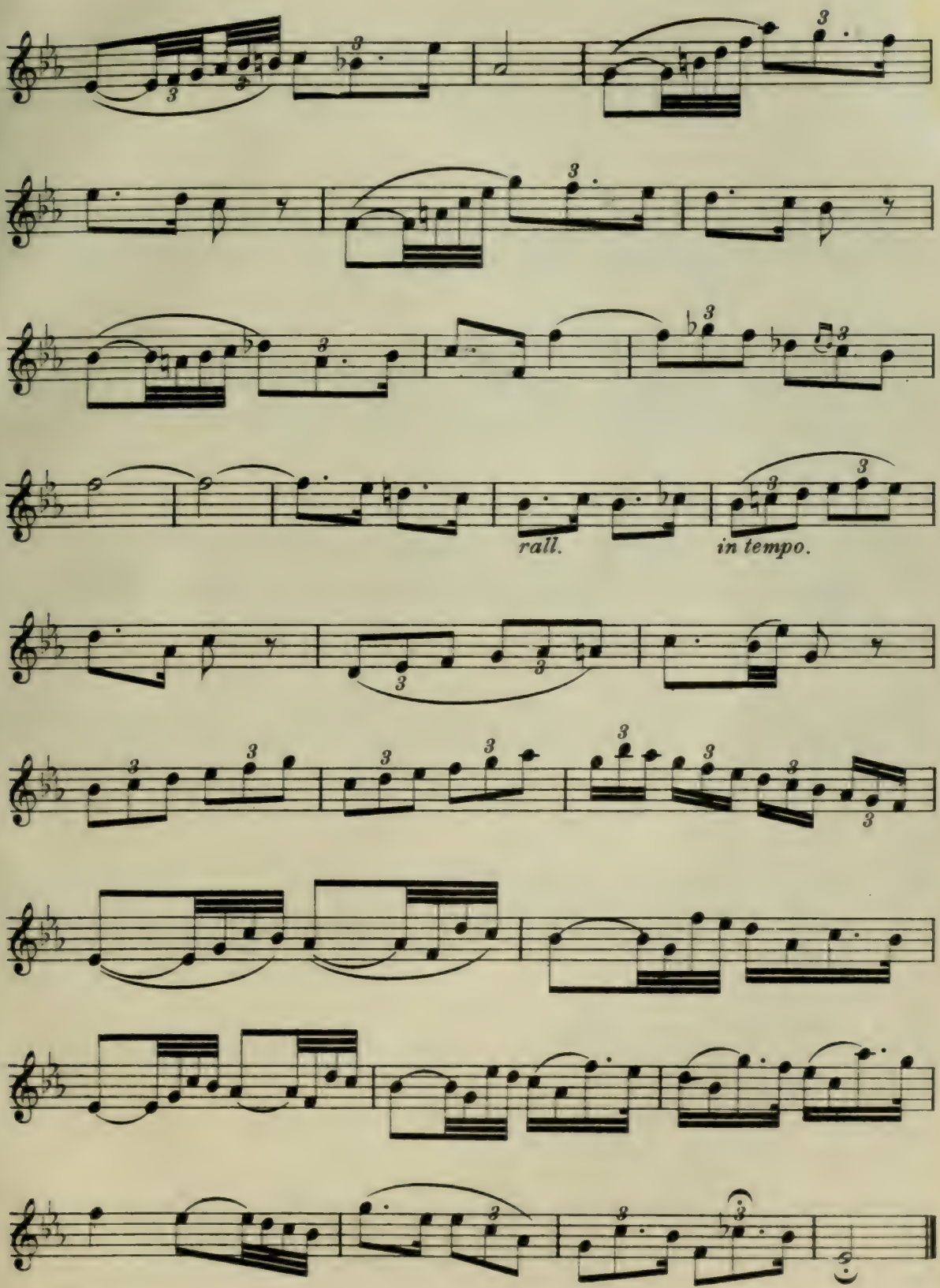




Andante mosso.

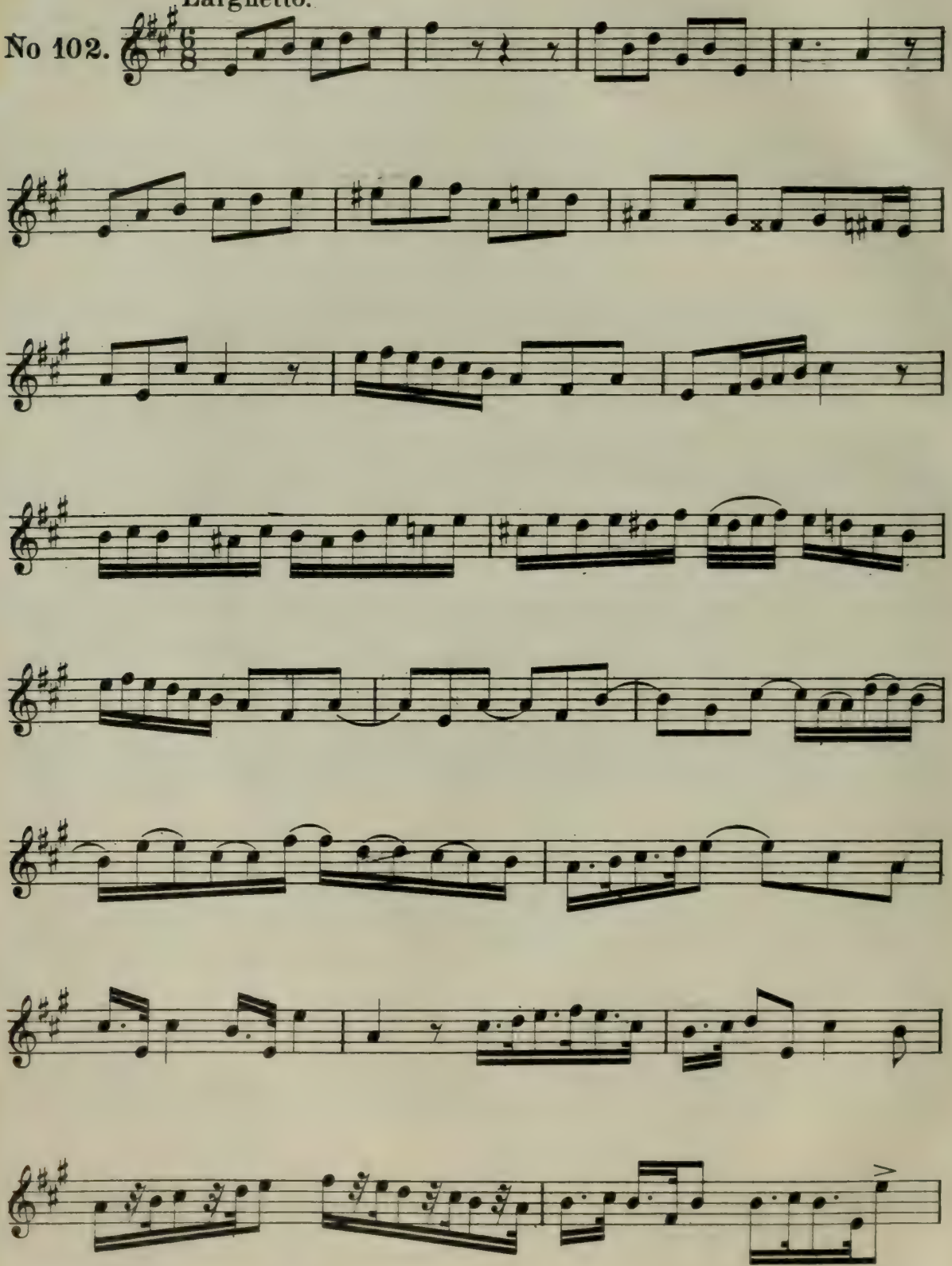
No.101.

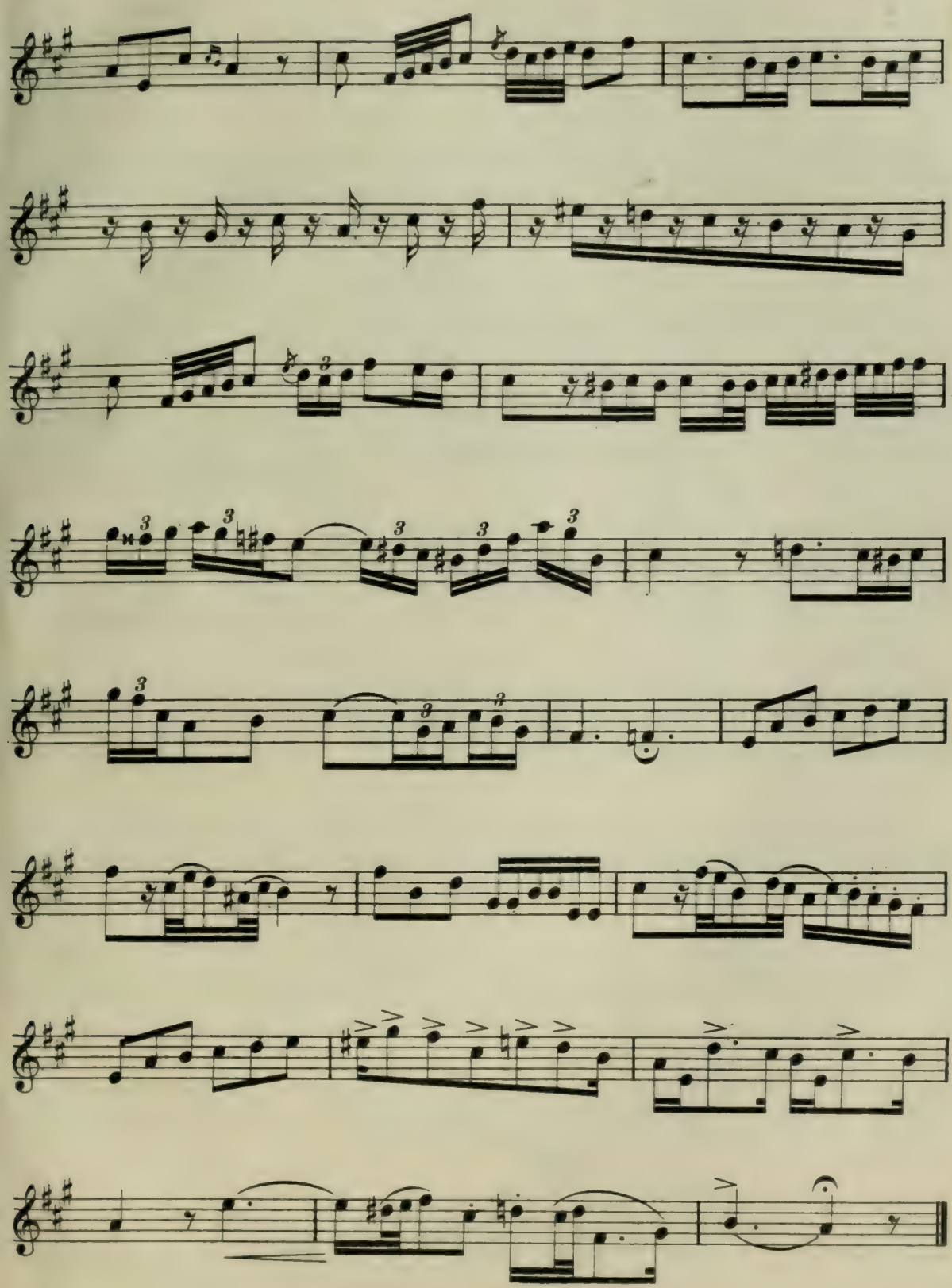


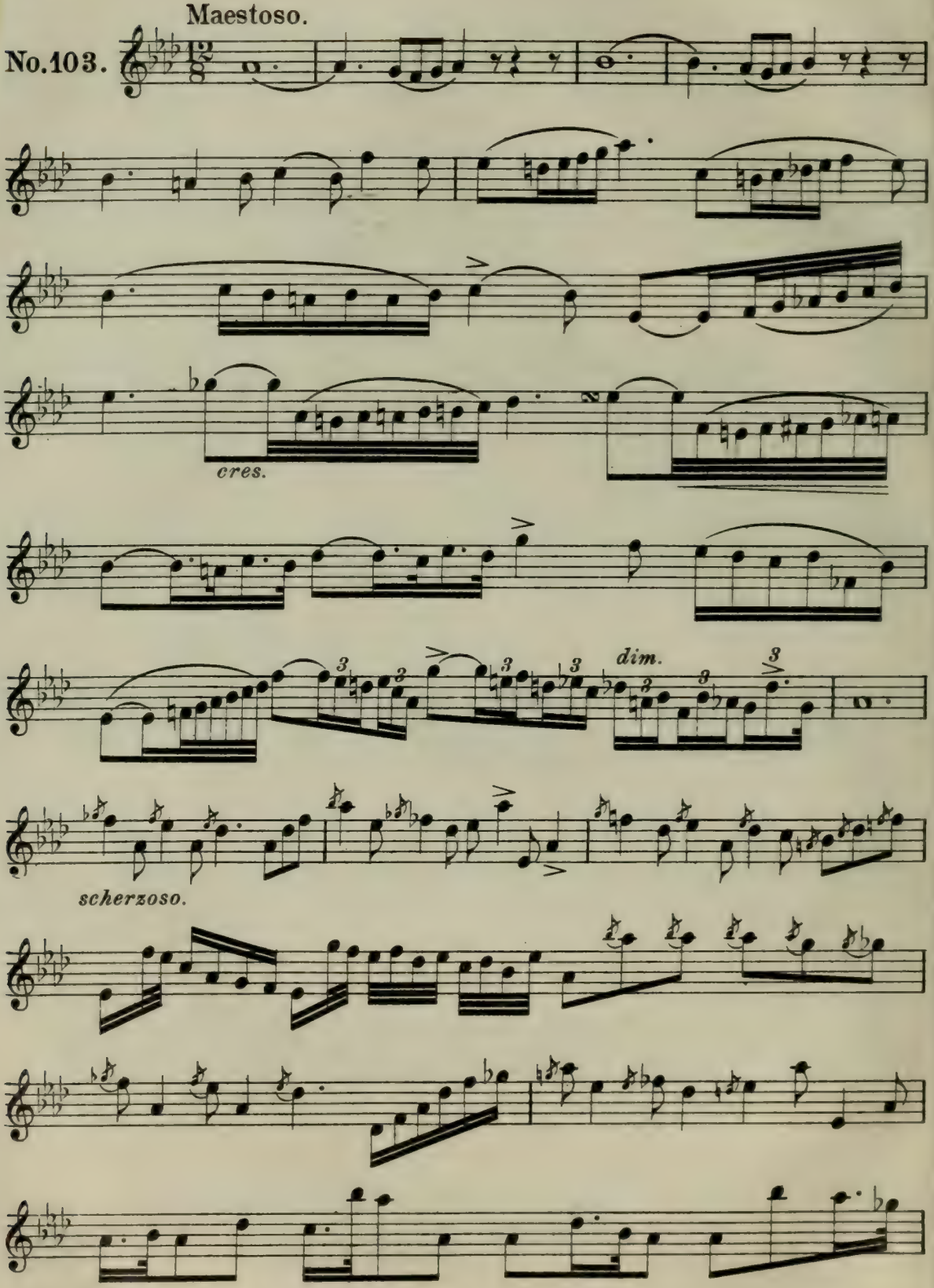

rall.
in tempo.

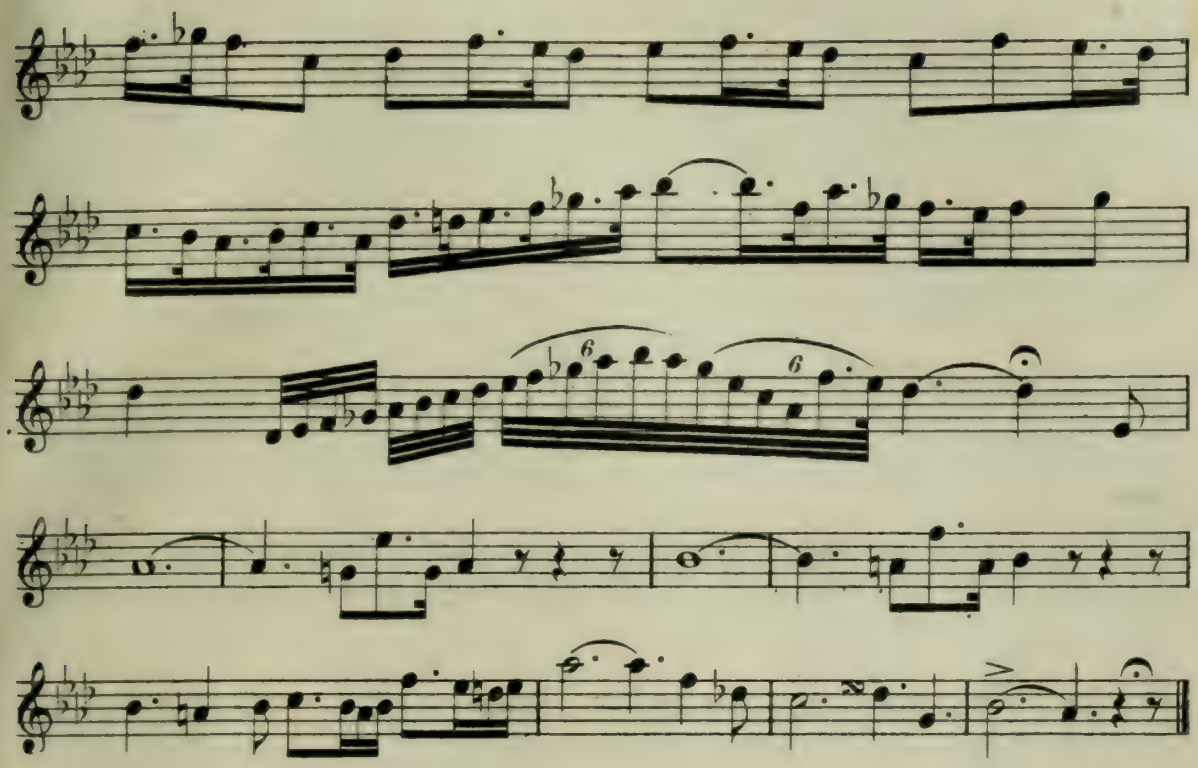
Larghetto.

No 102.



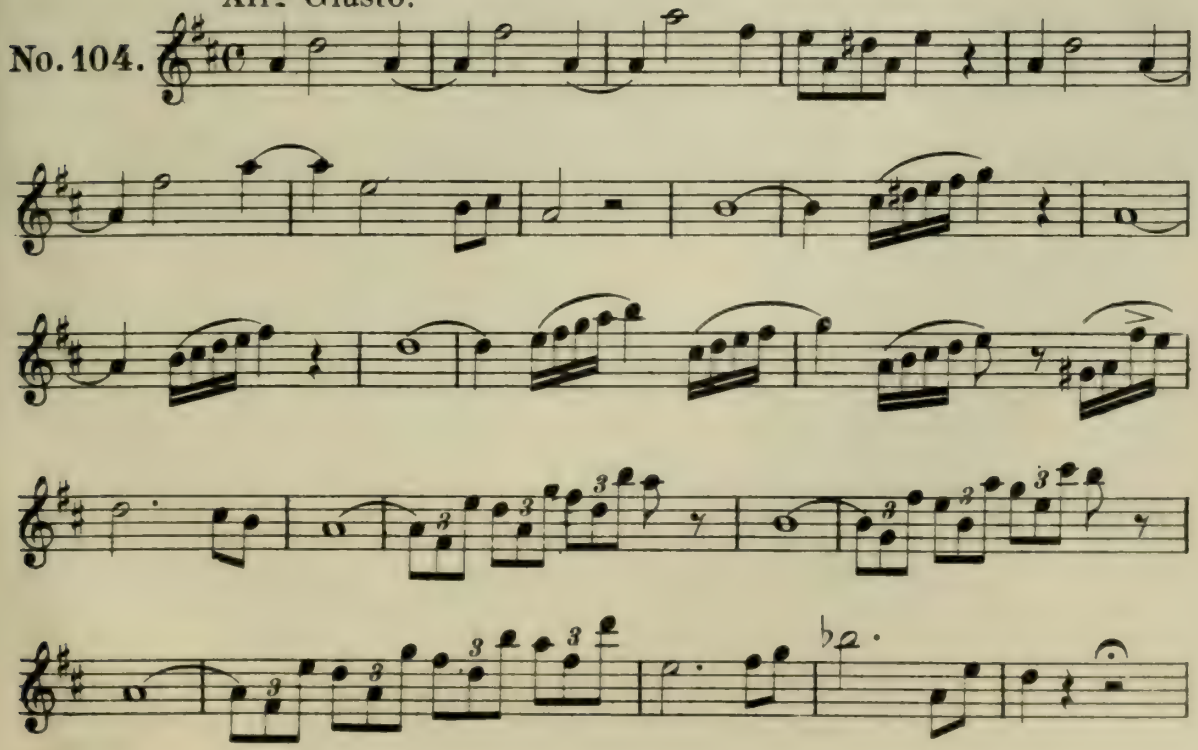


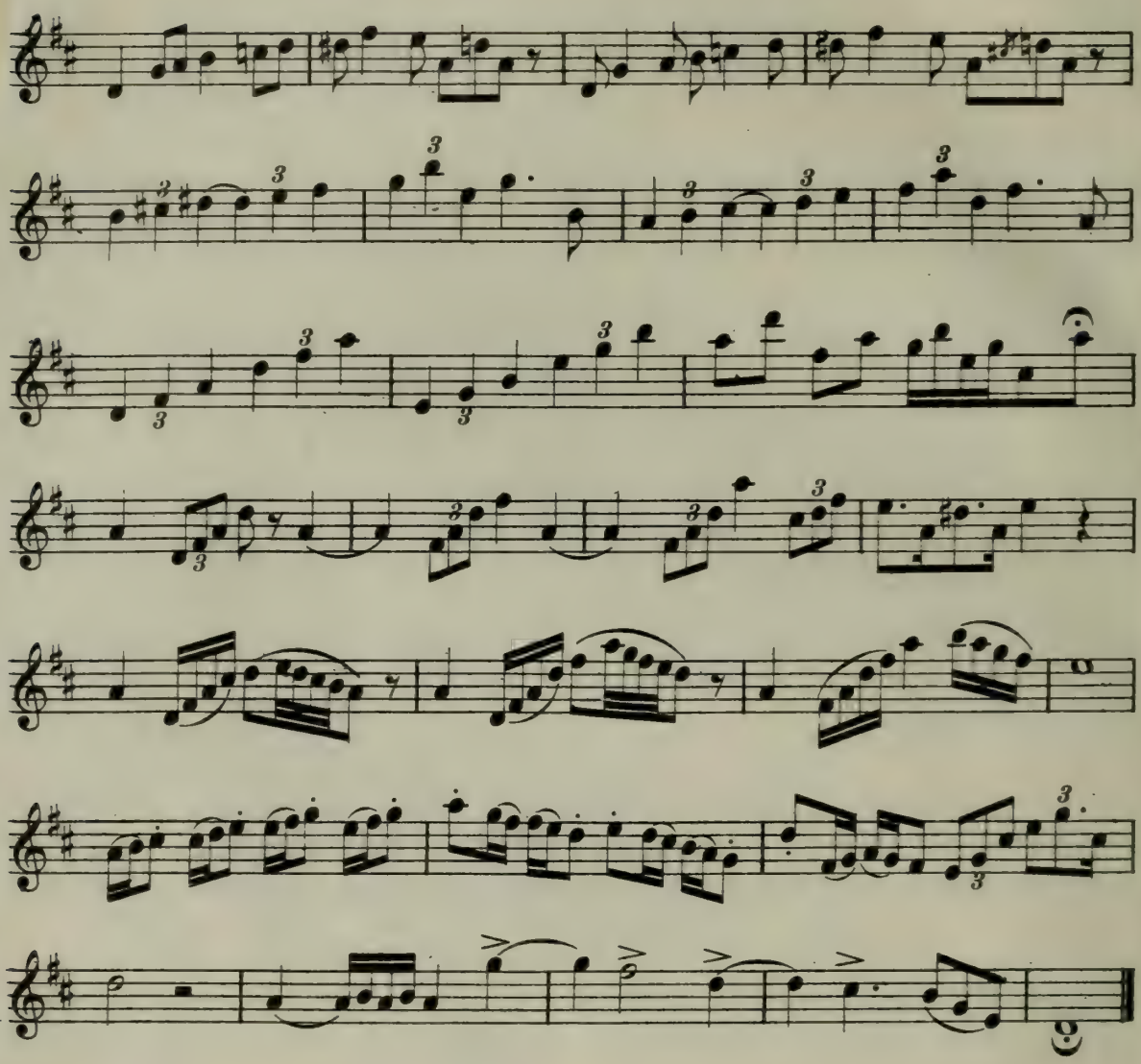

Maestoso.
No.103.
cres.
dim.
scherzoso.



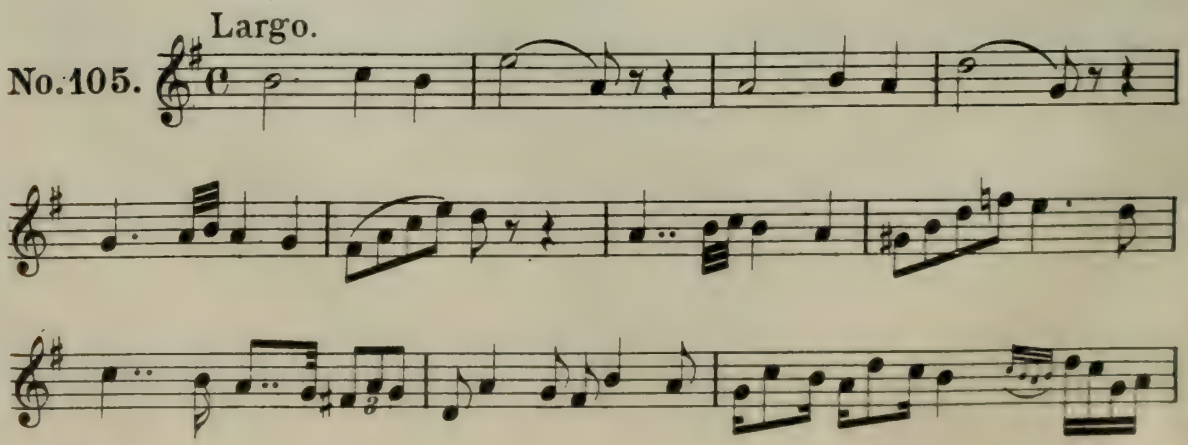
Allº Giusto.

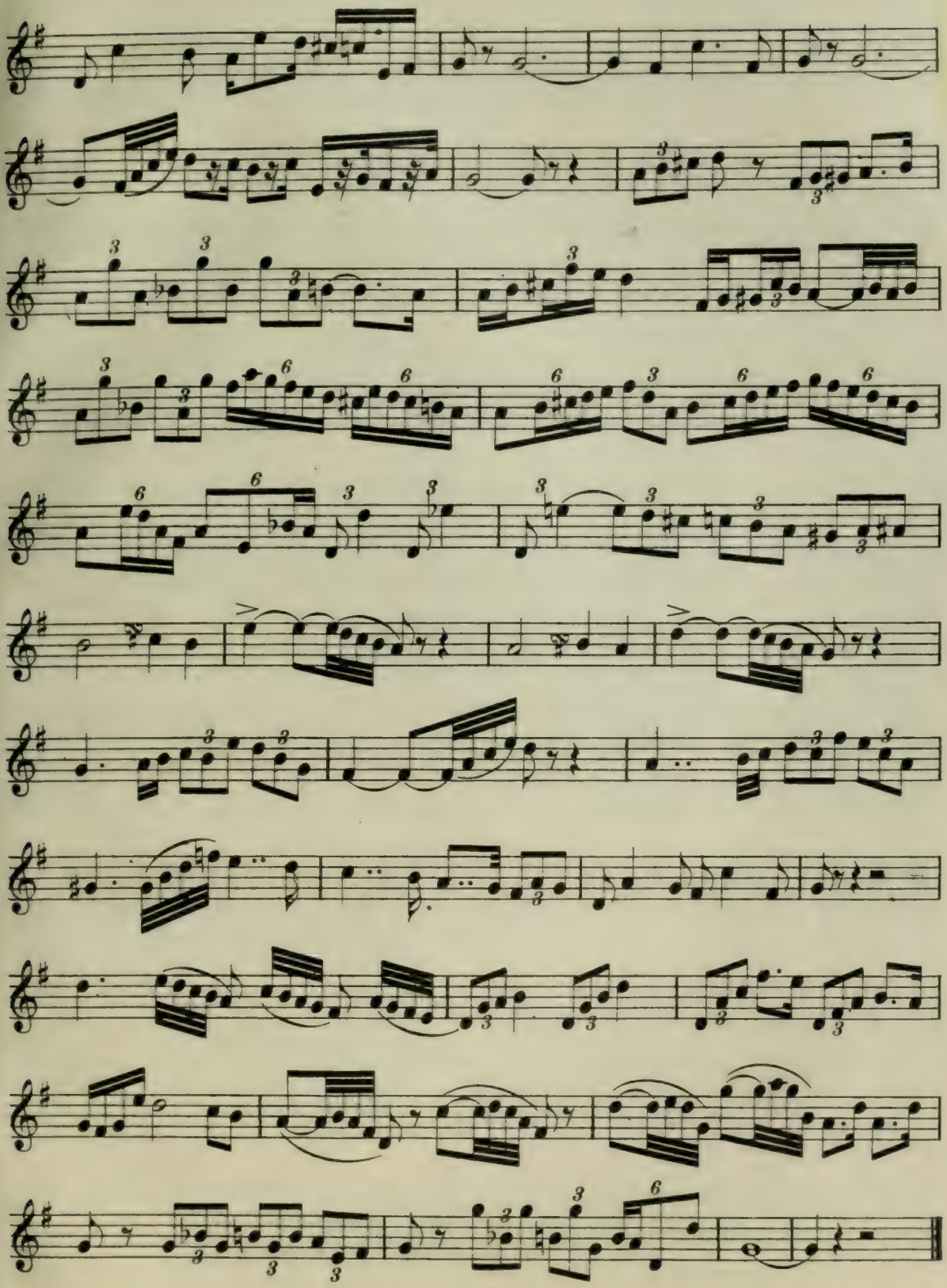
No. 104.



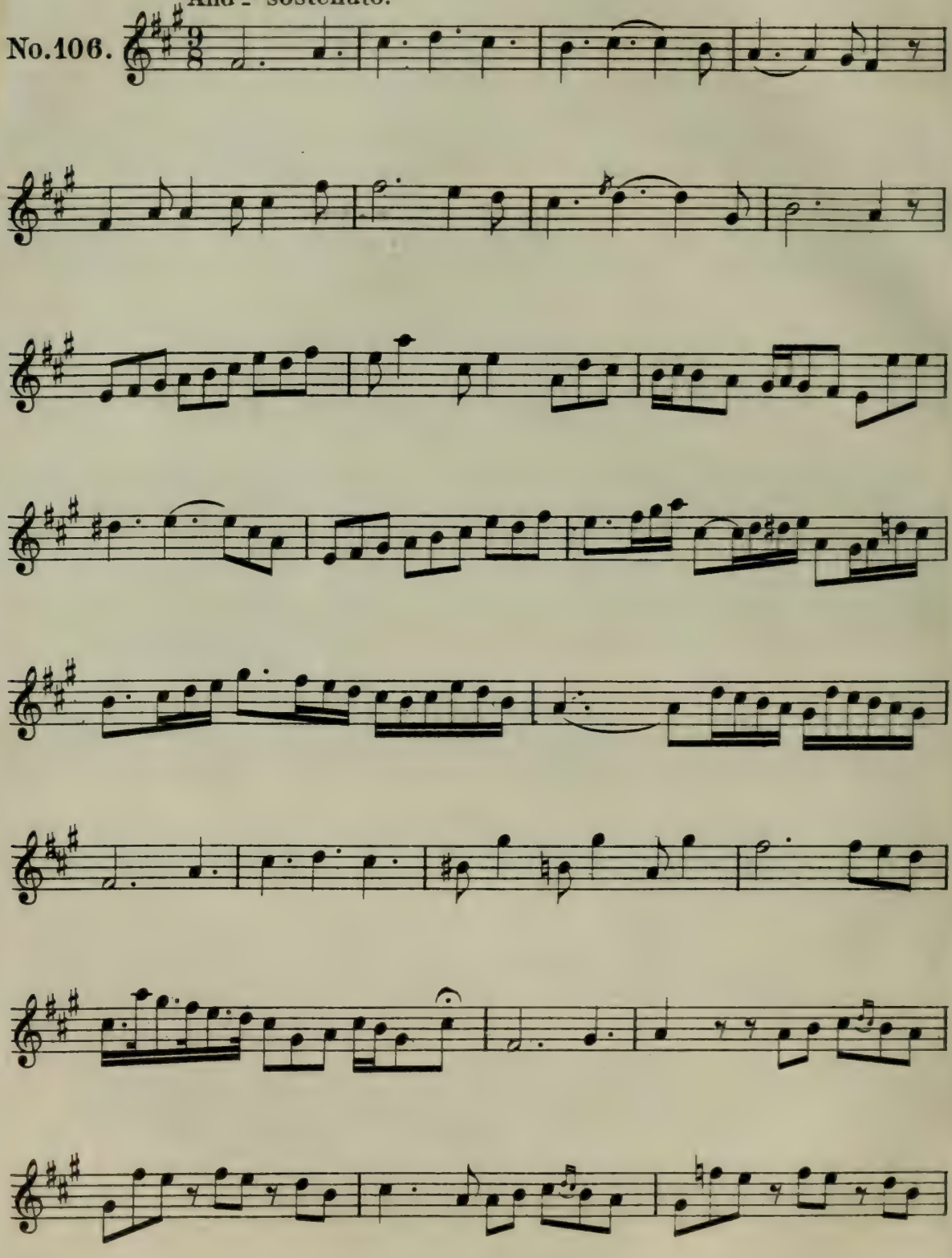


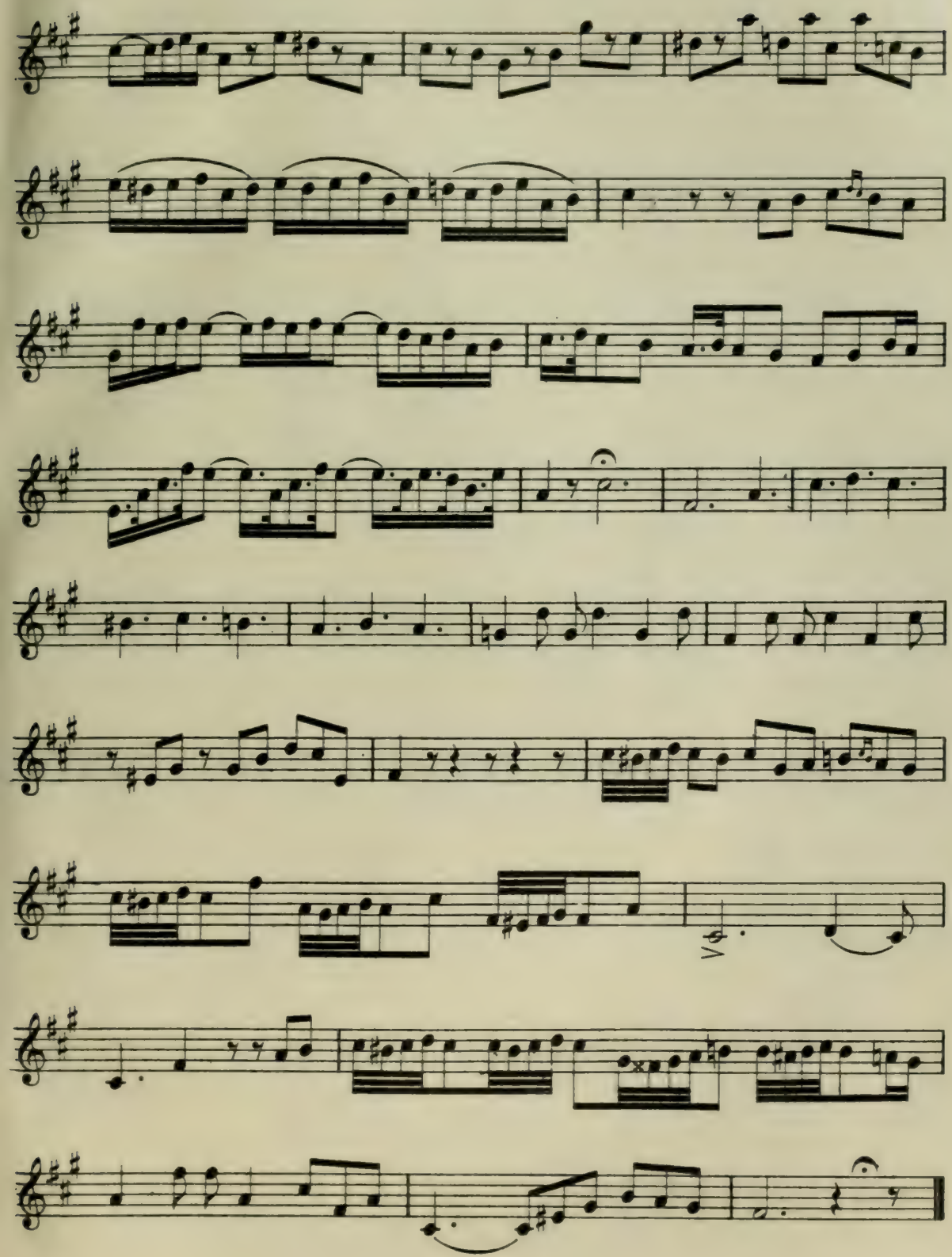
No. 105. Largo.



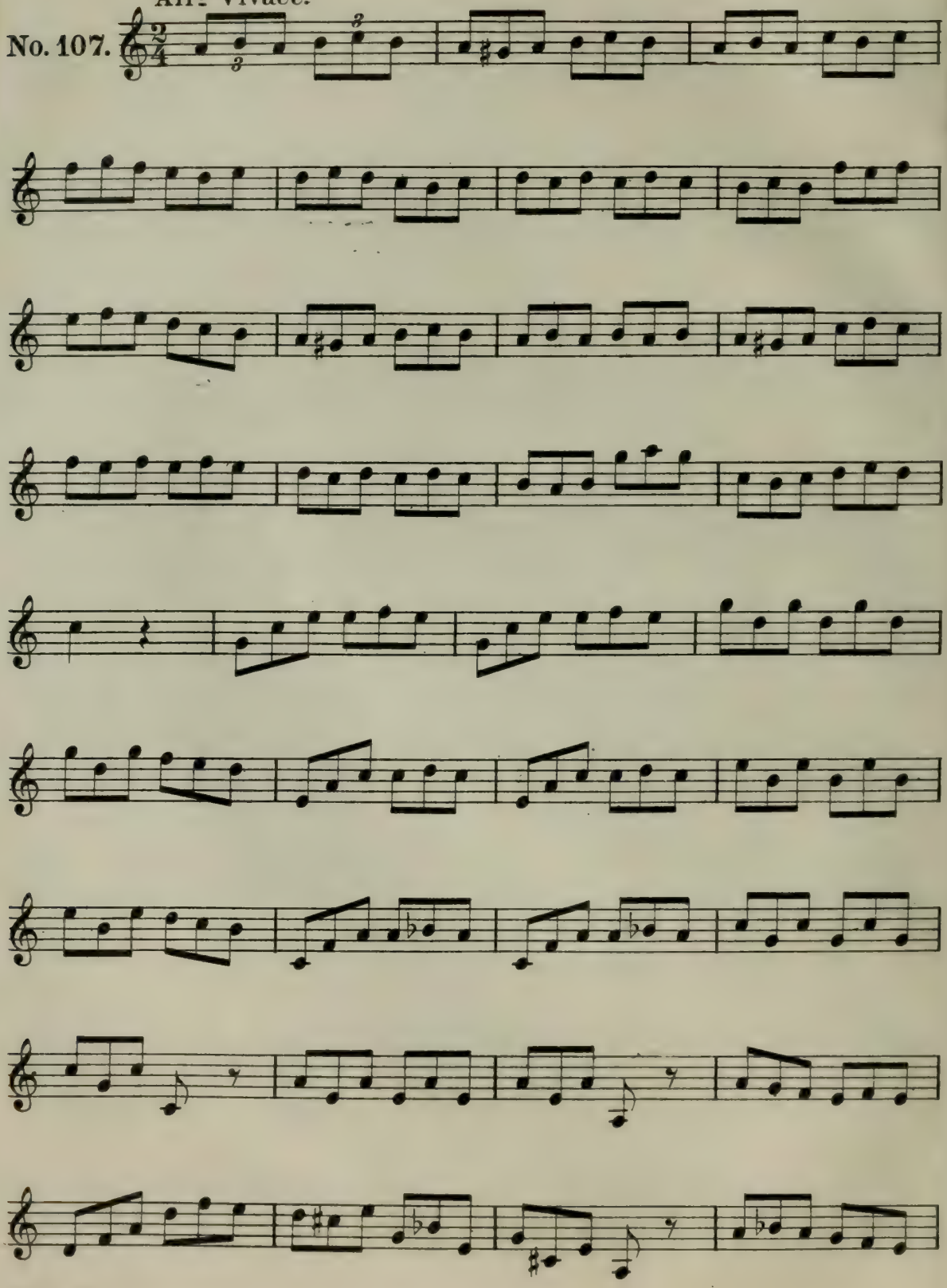


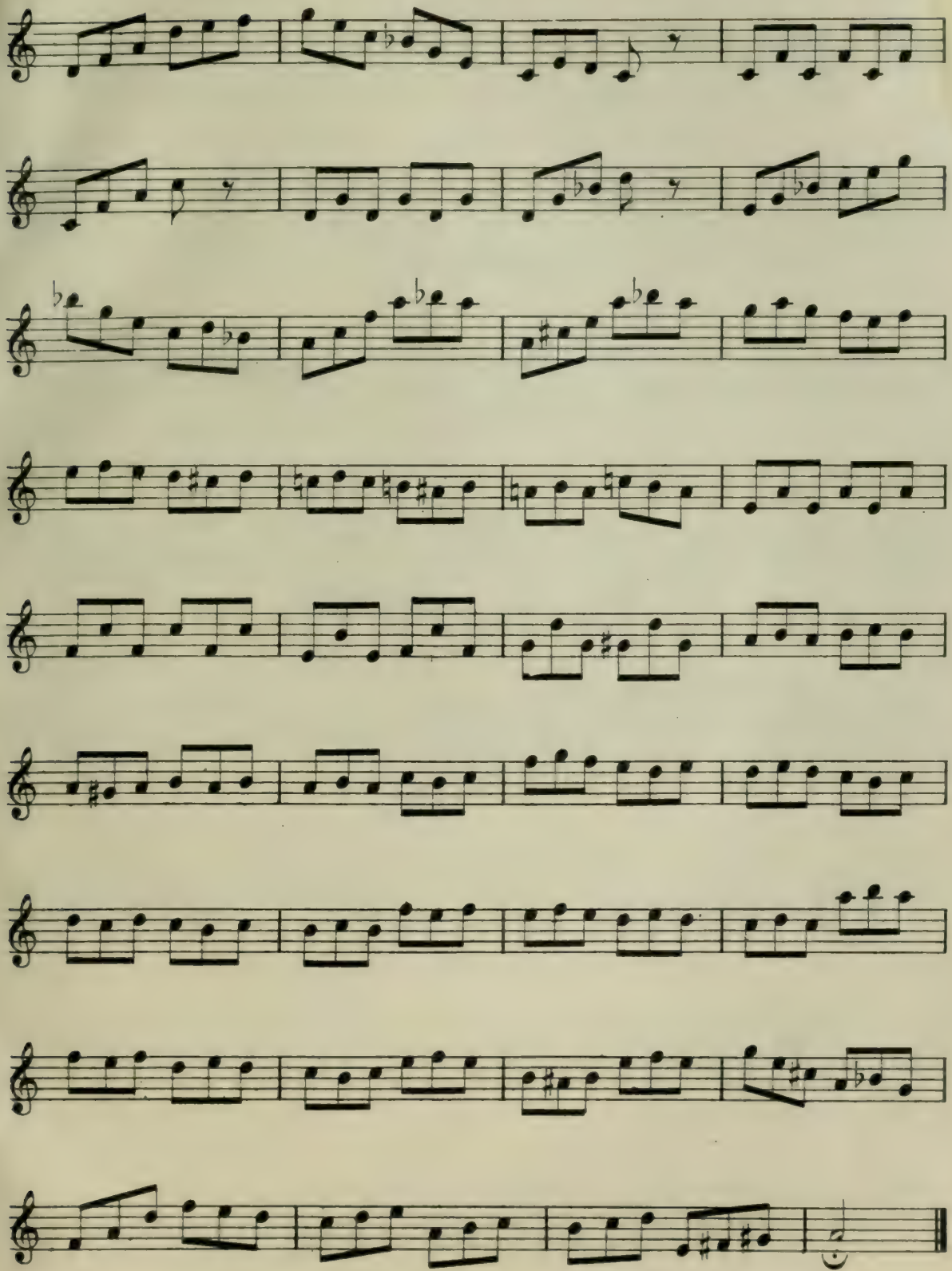
No.106. And^te sostenuto.





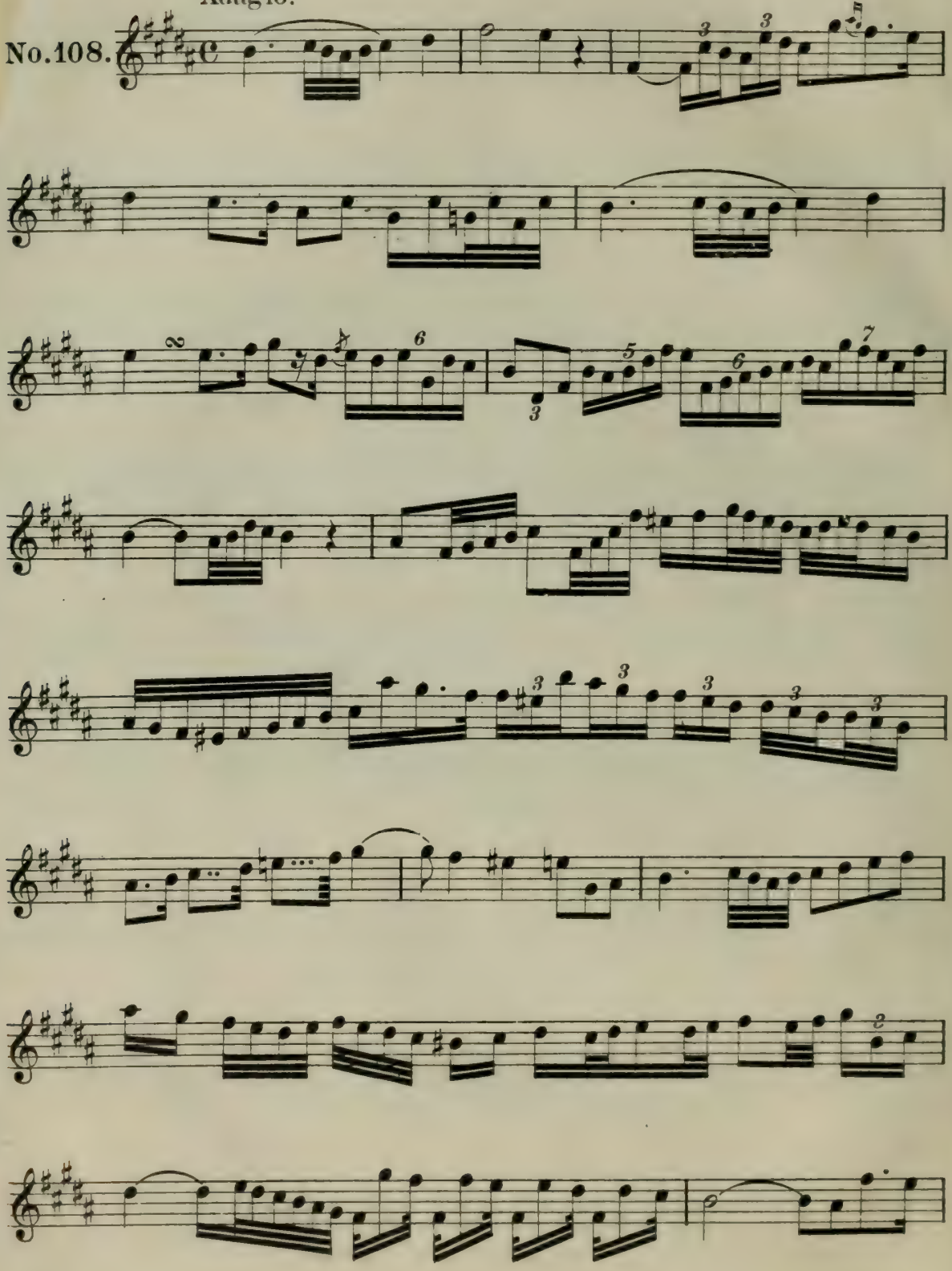
No. 107. Allº Vivace.

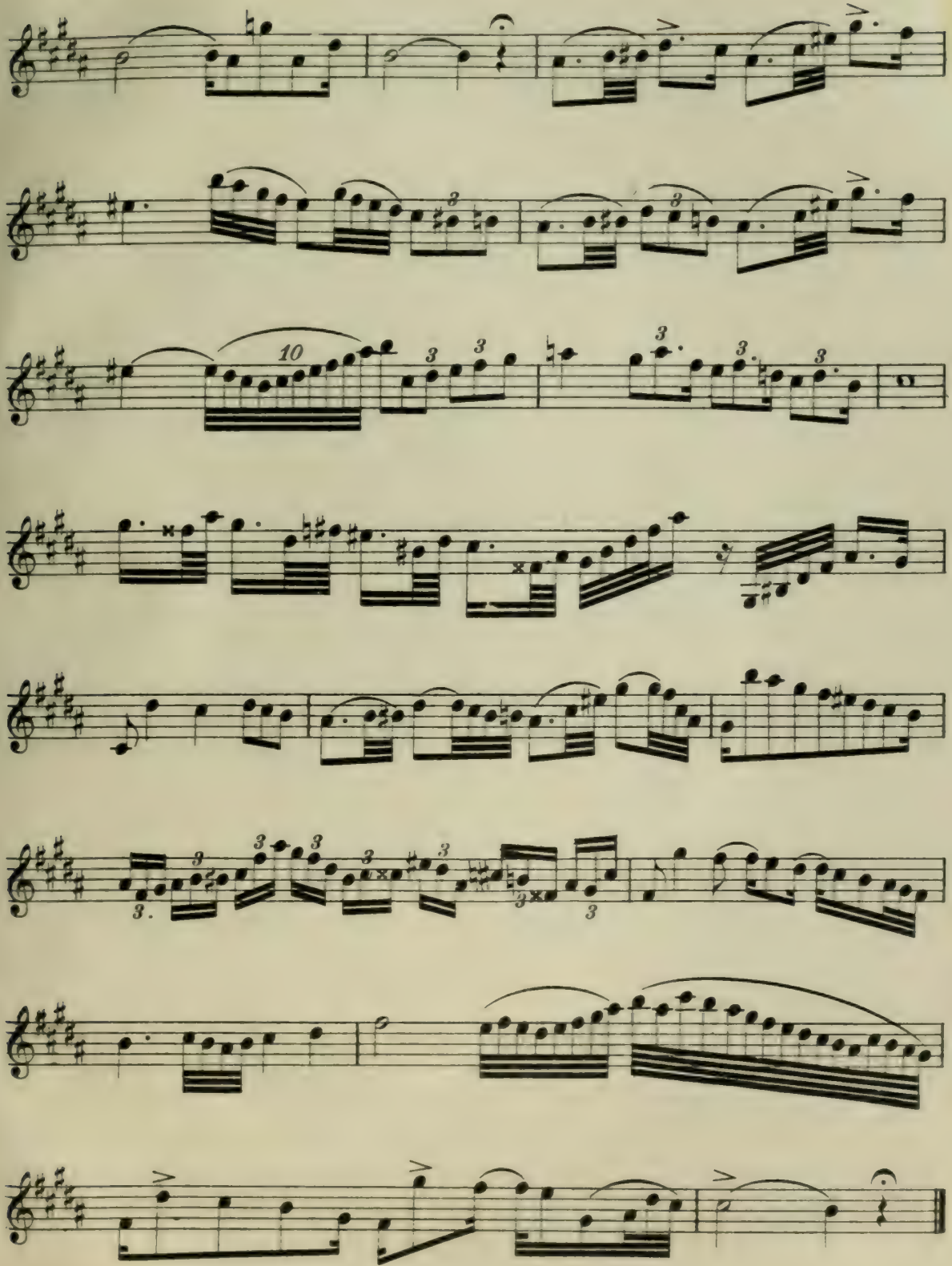




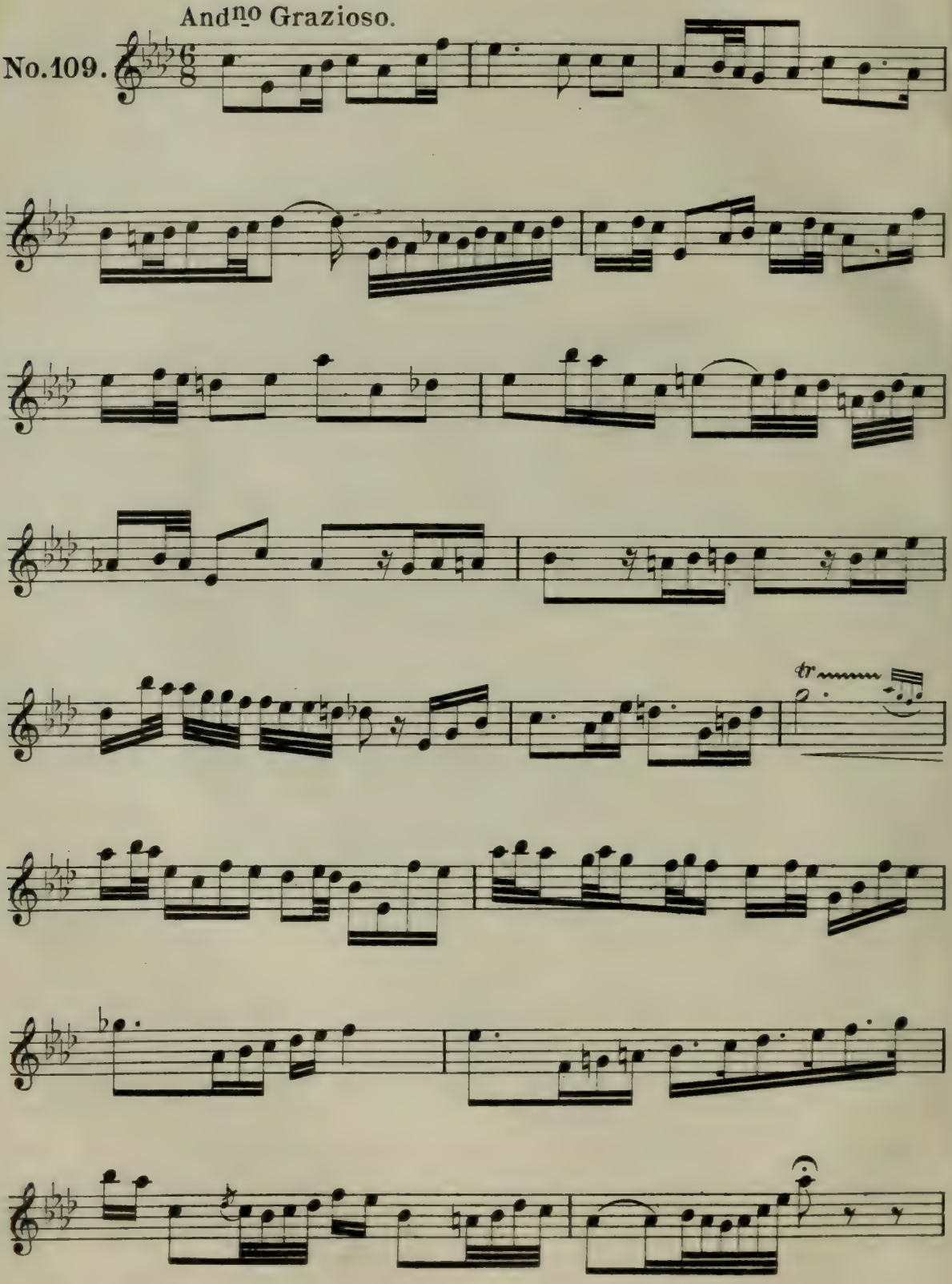
Adagio.

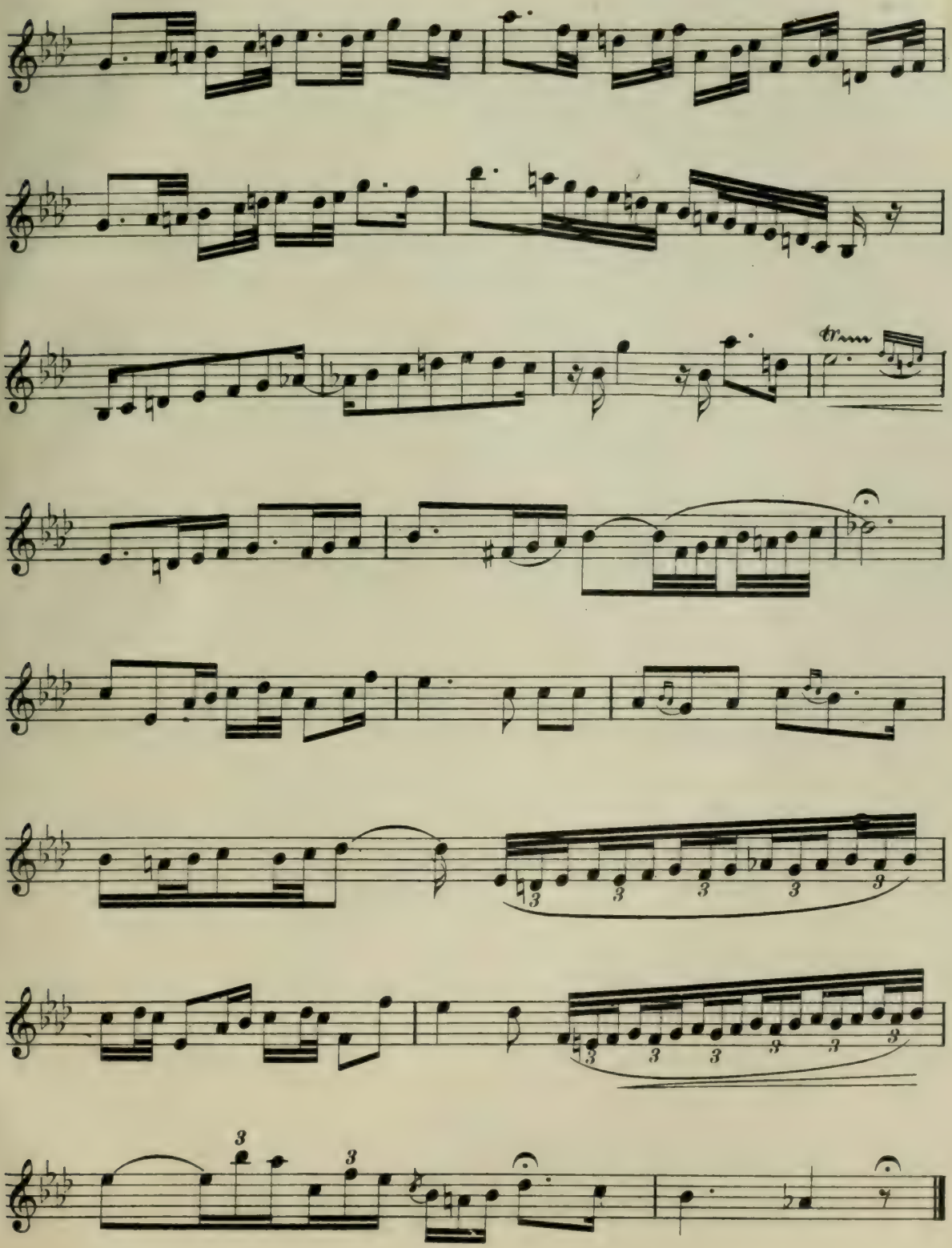
No. 108.





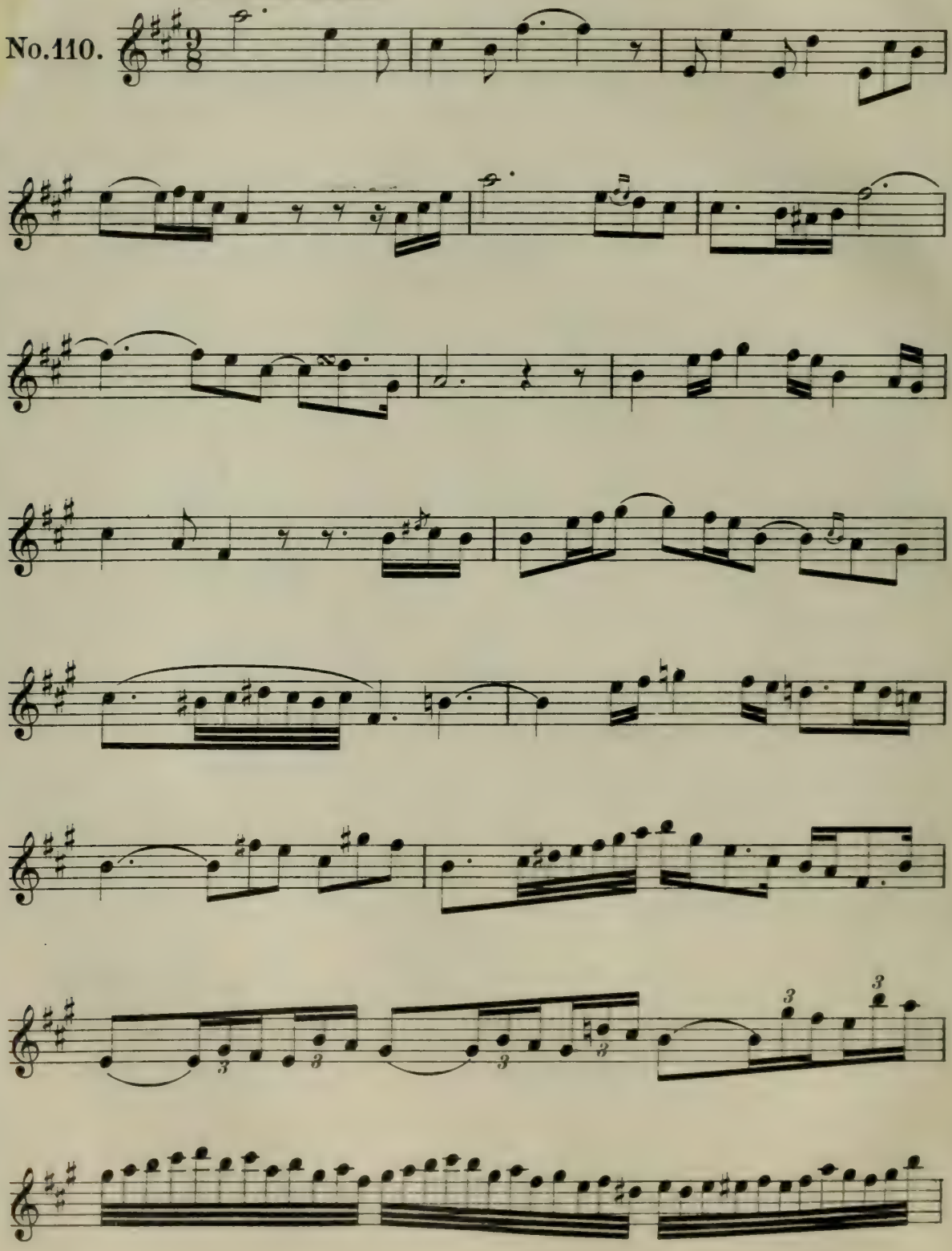
No.109. And^no Grazioso.

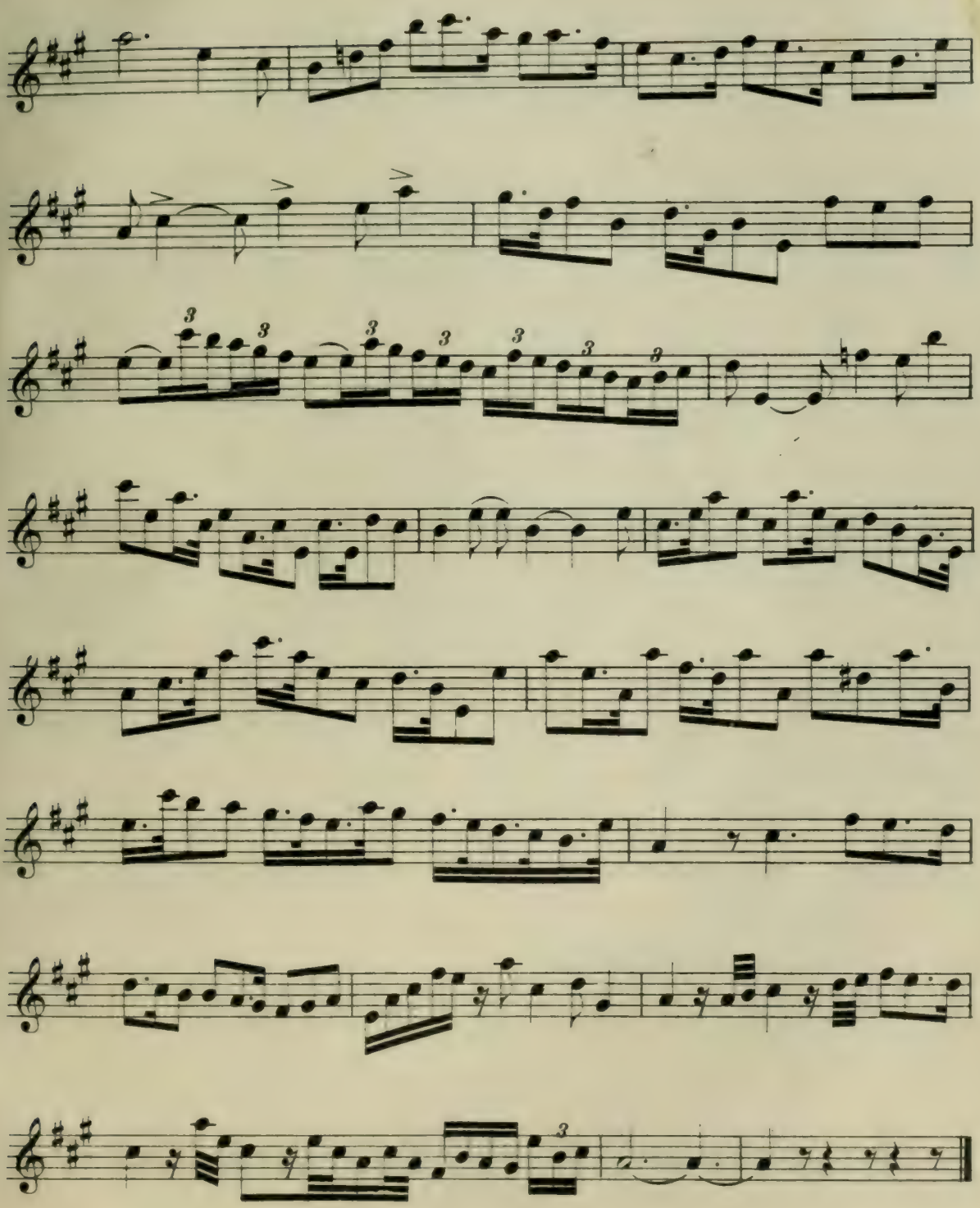



tr
3
3
3
3
3
3
3
3
3
3
3
3
3

Moderato assai.

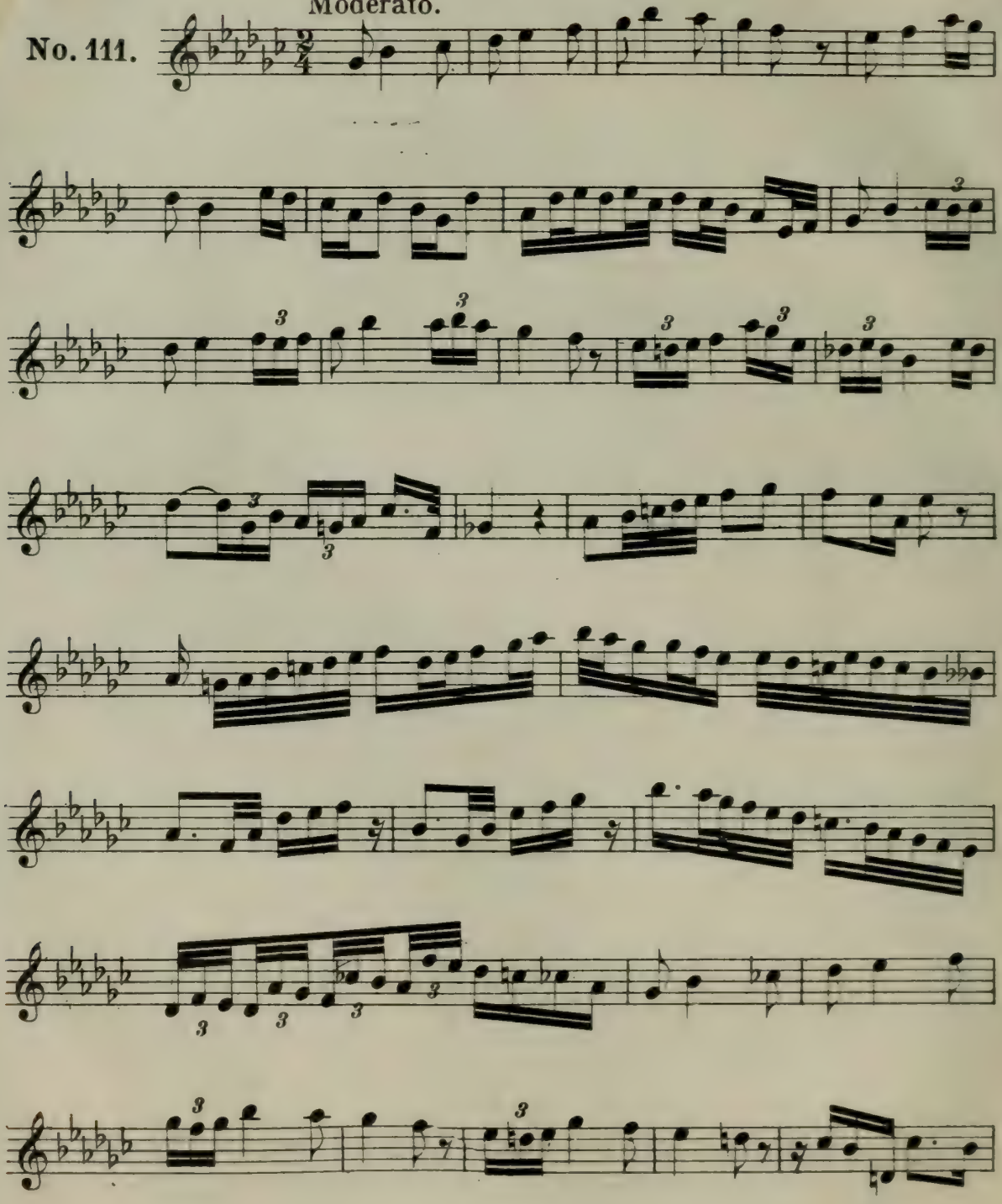
No.110.

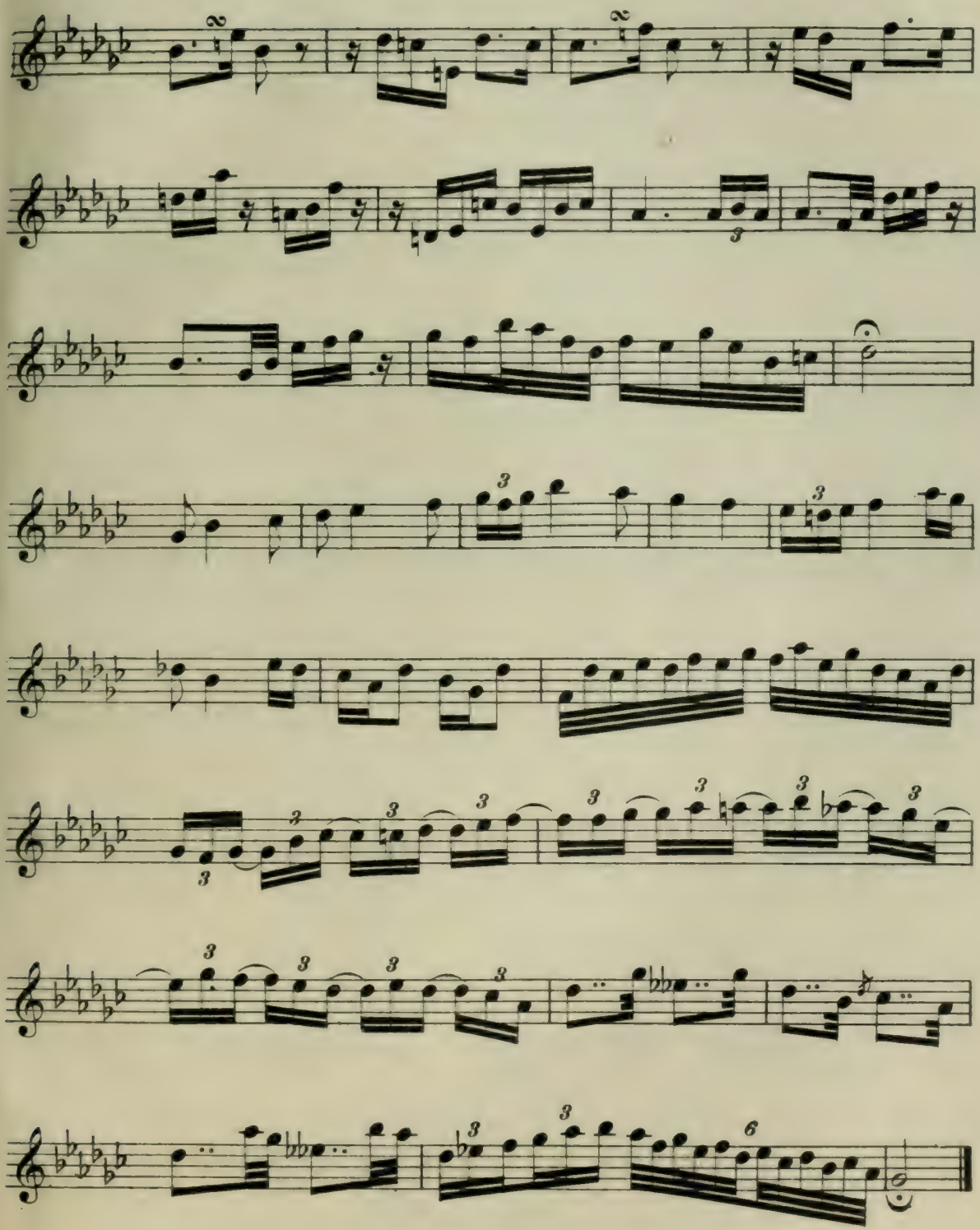




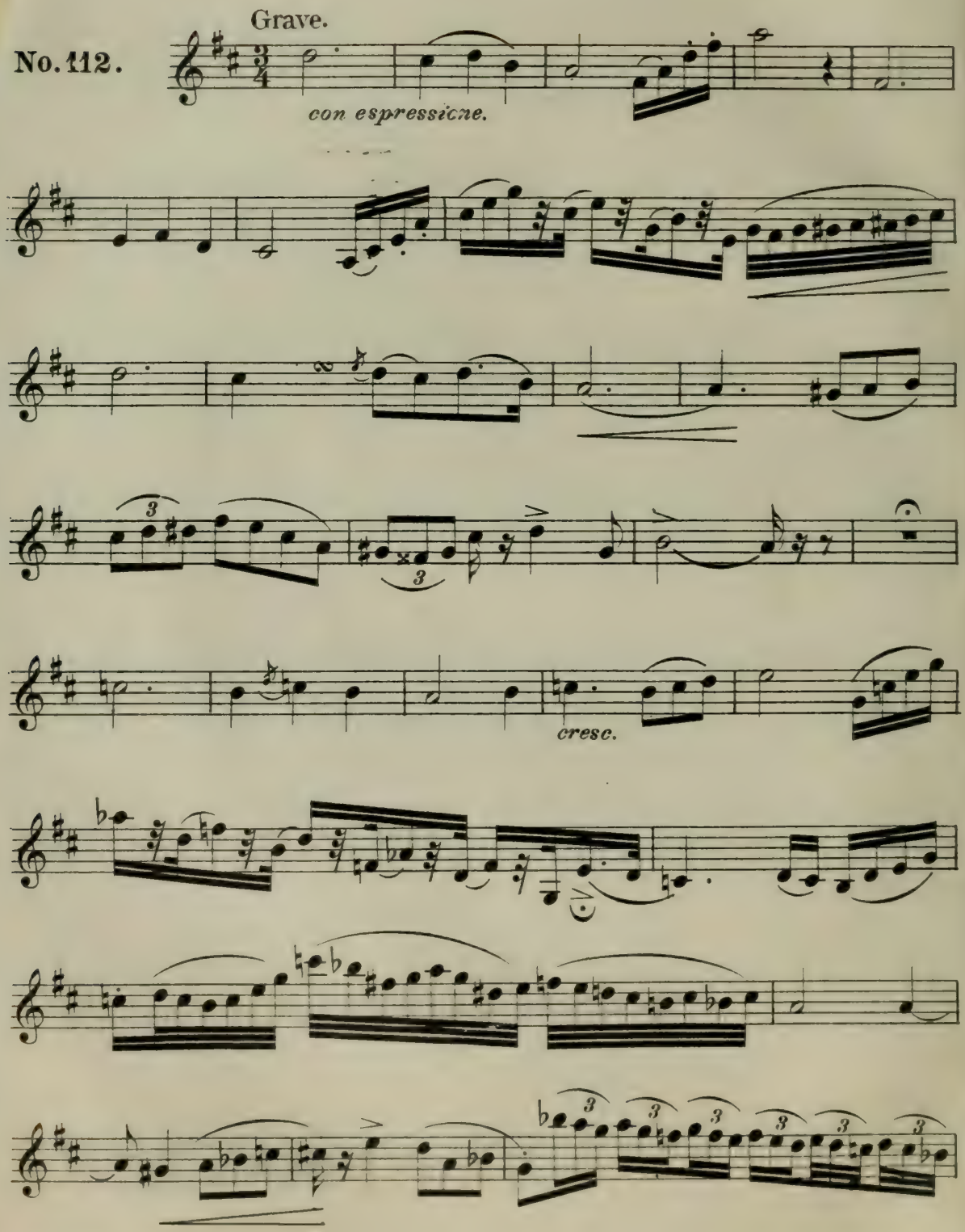
Moderato.

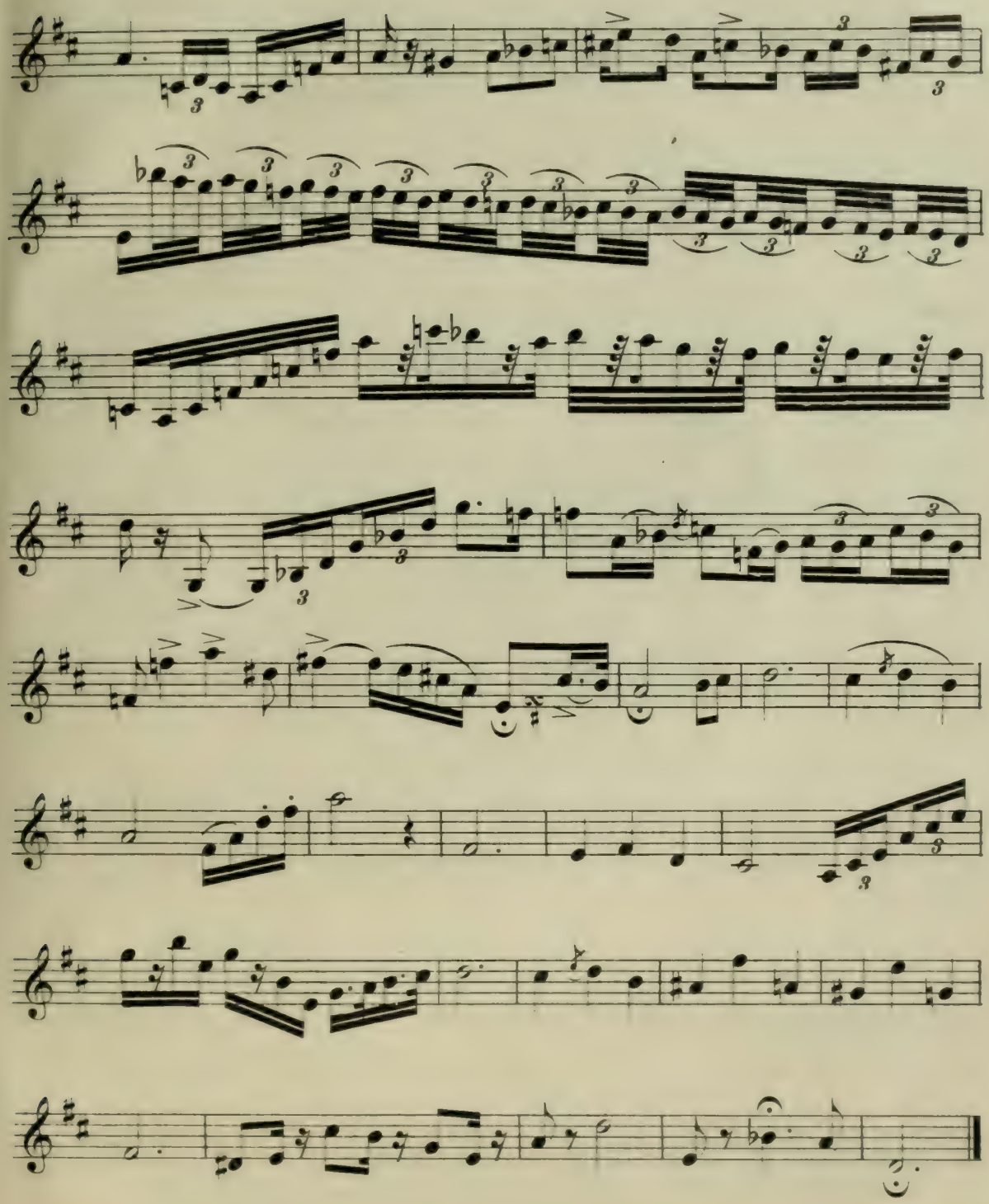
No. 111.





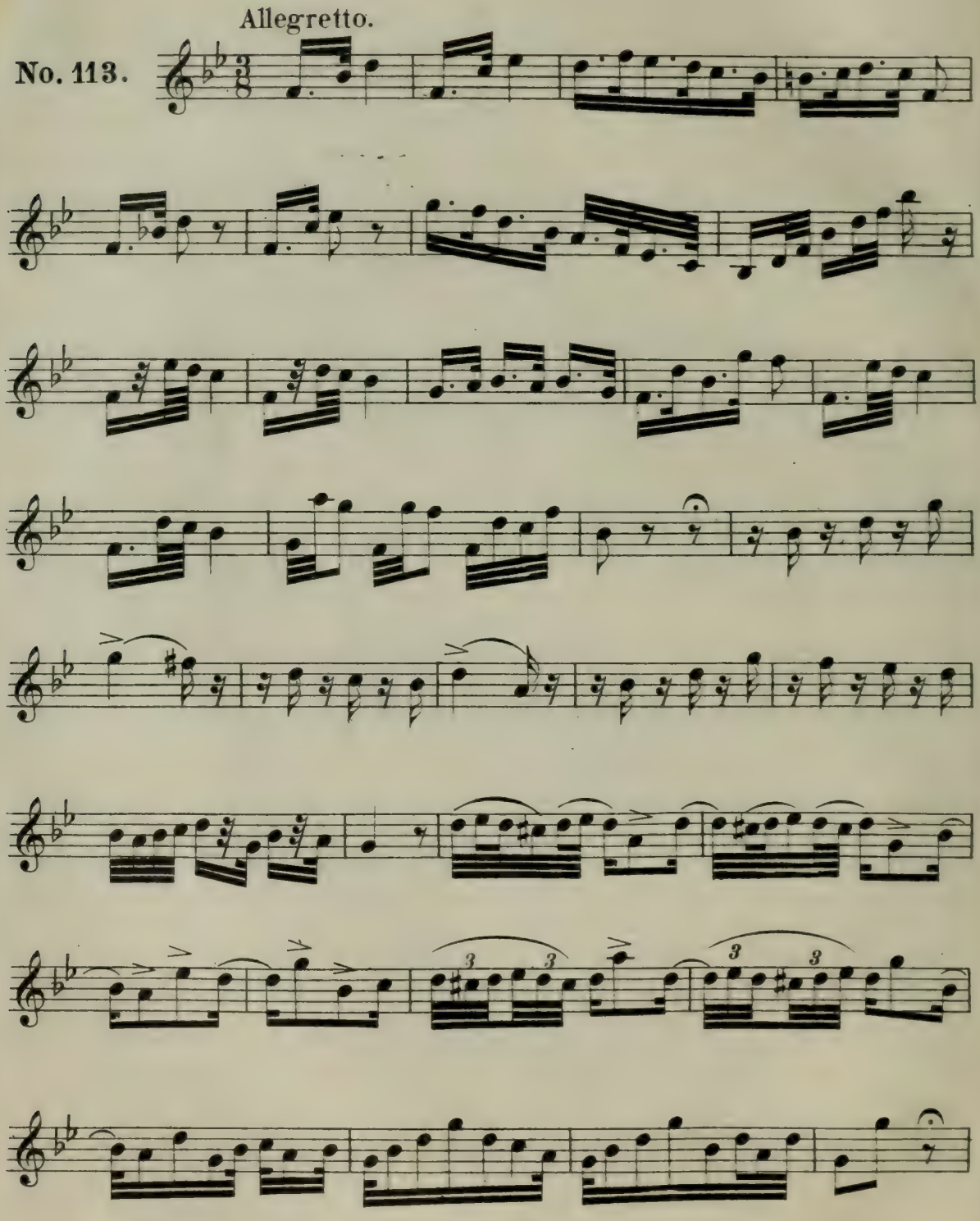
No. 112.

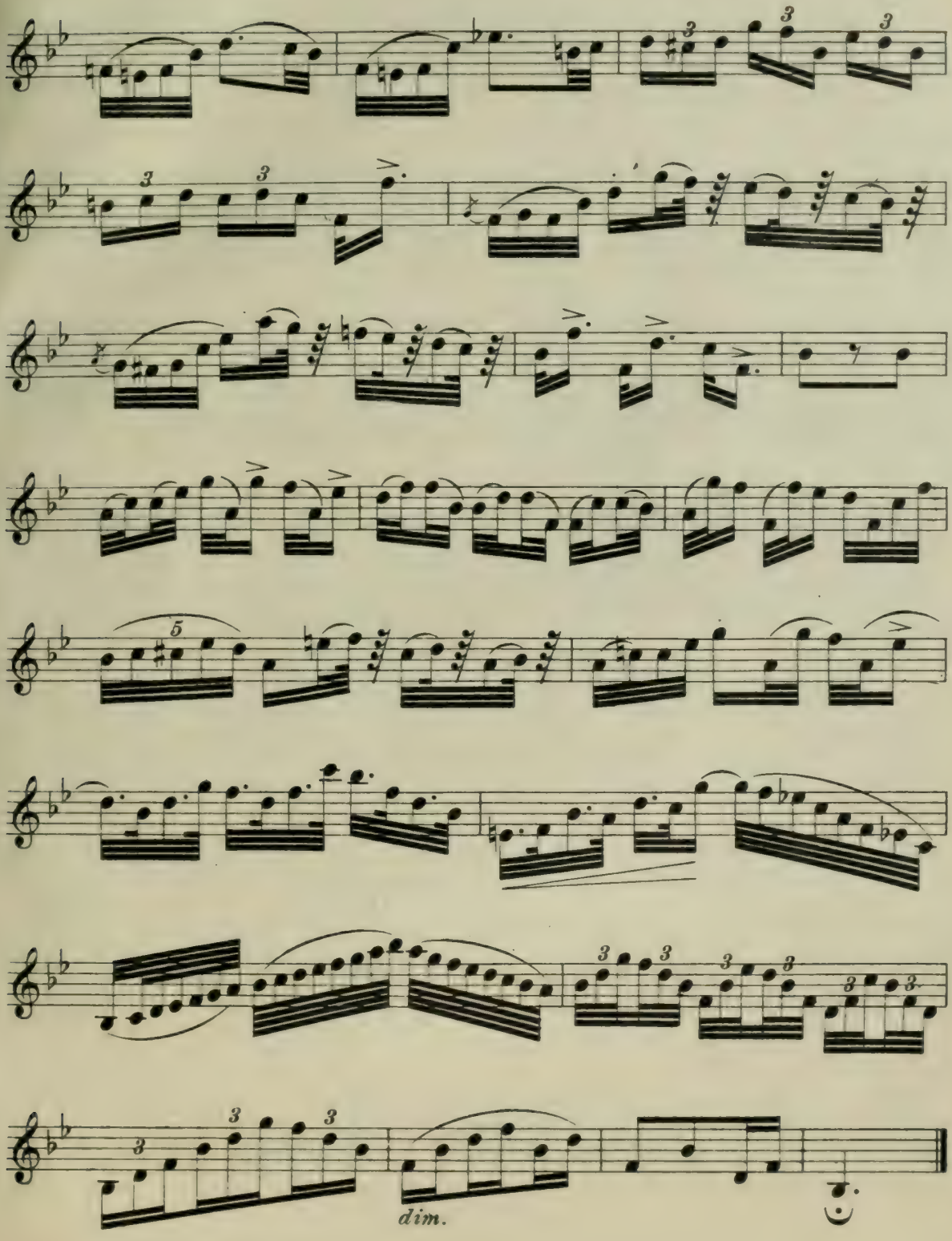




Allegretto.

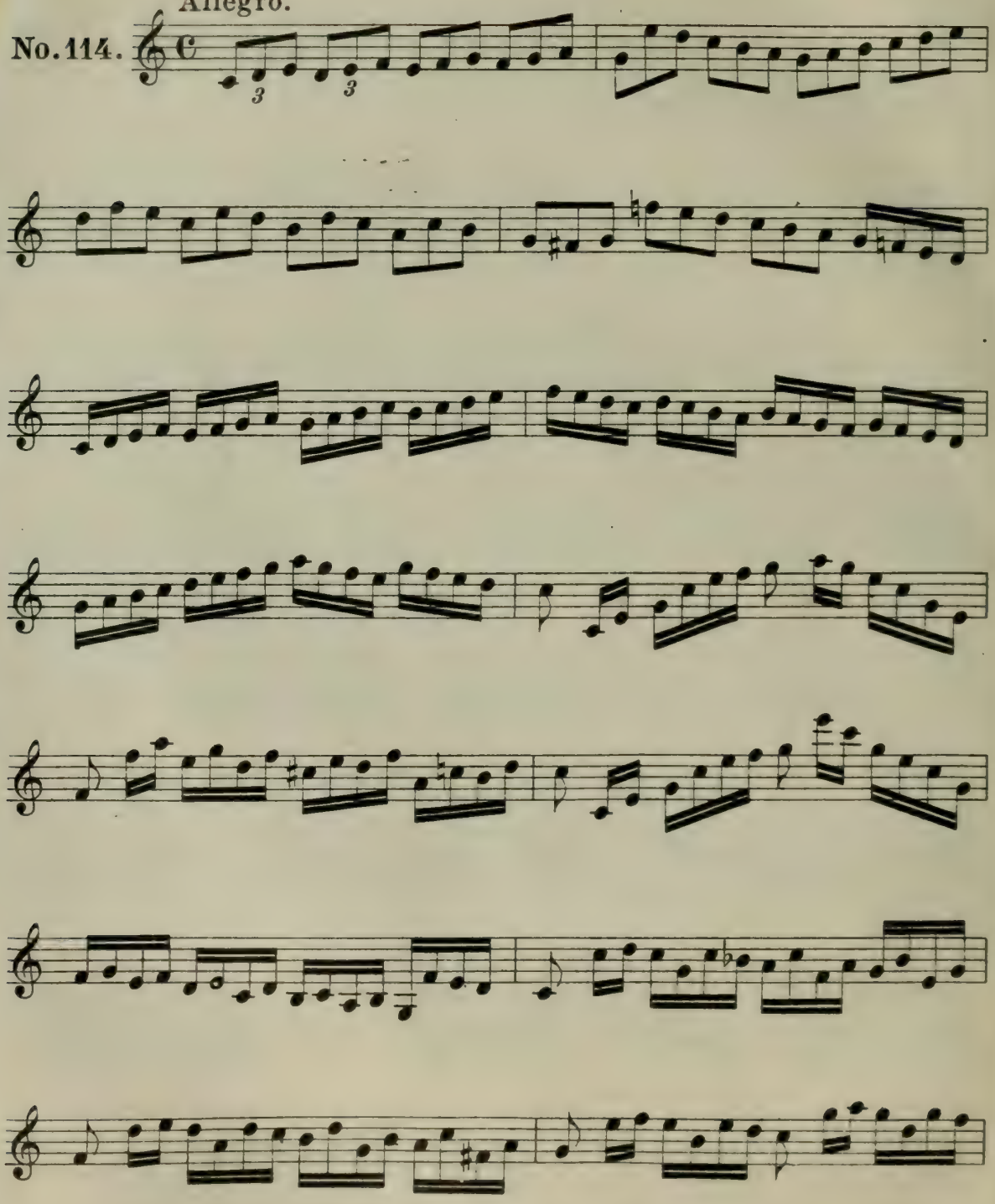
No. 113.

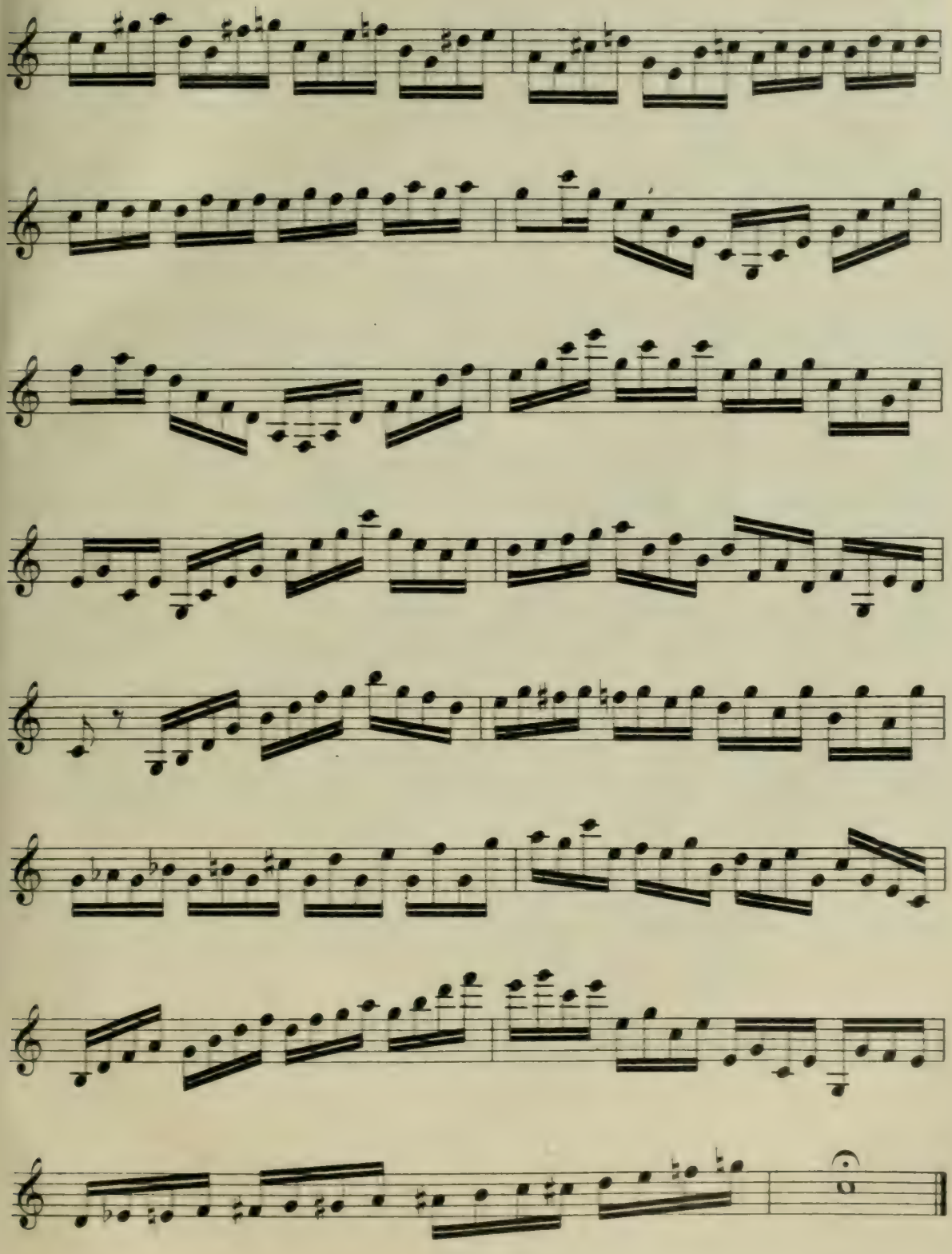



dim.

Allegro.

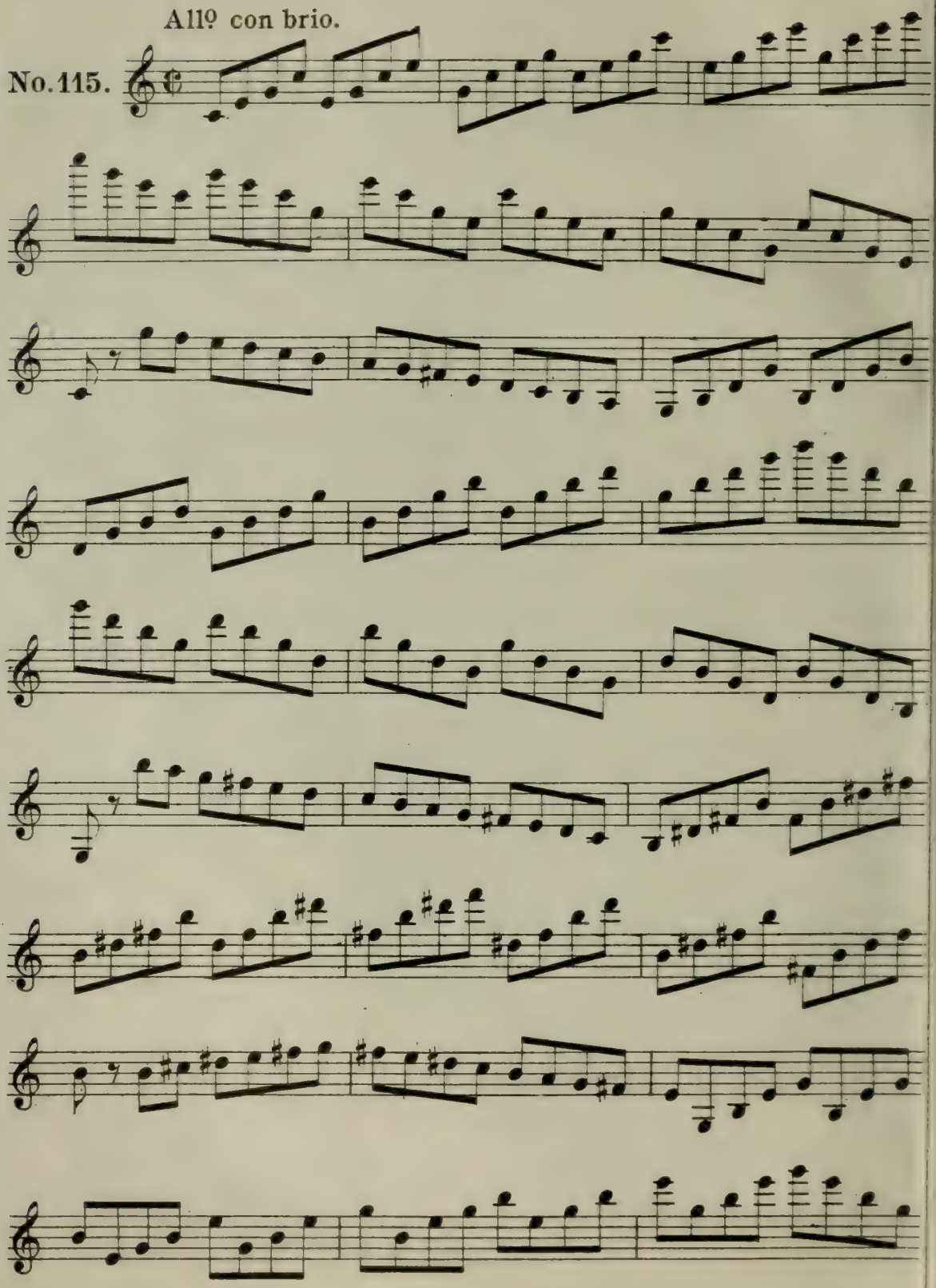
No. 114.

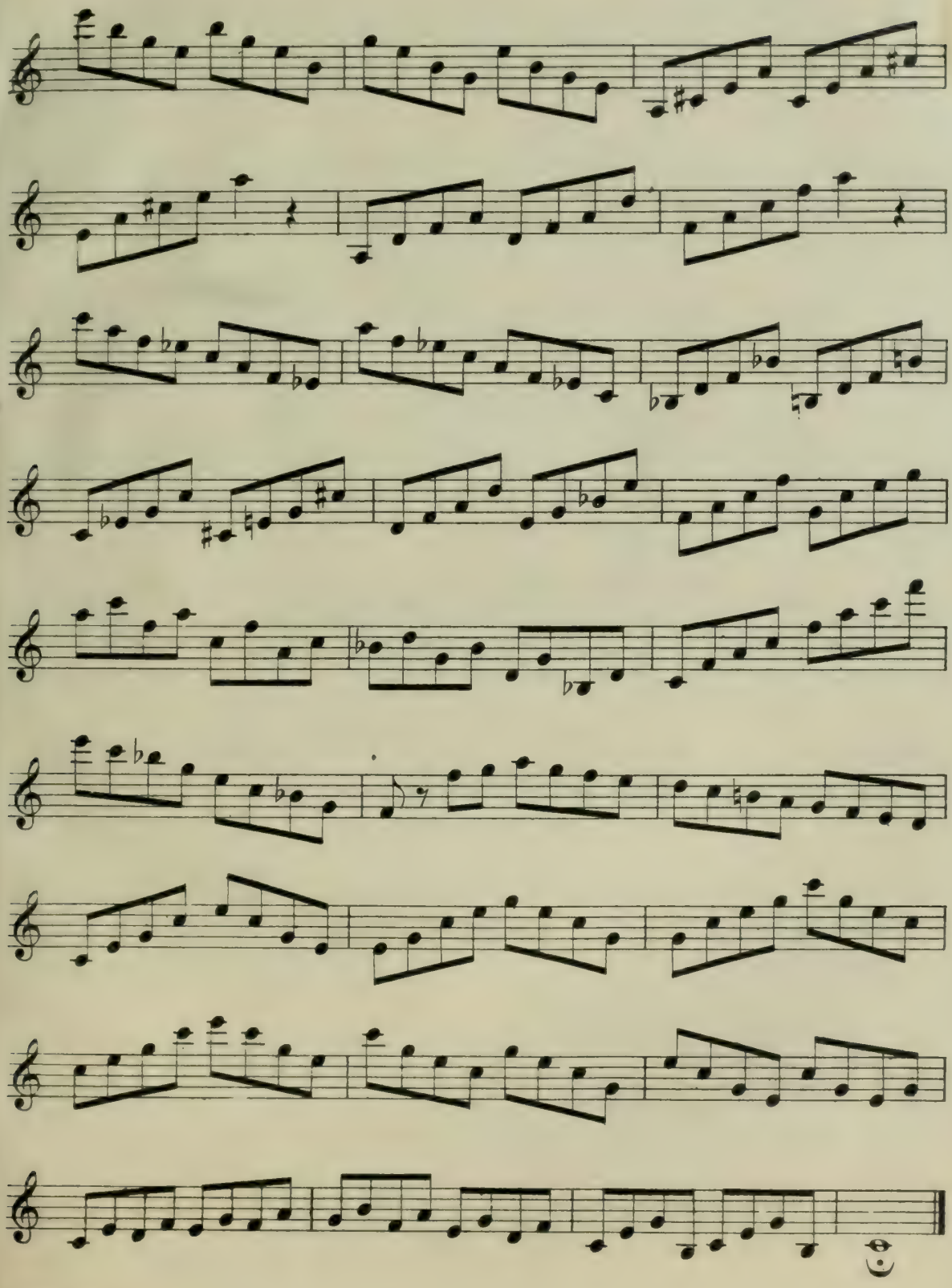




All⁹ con brio.

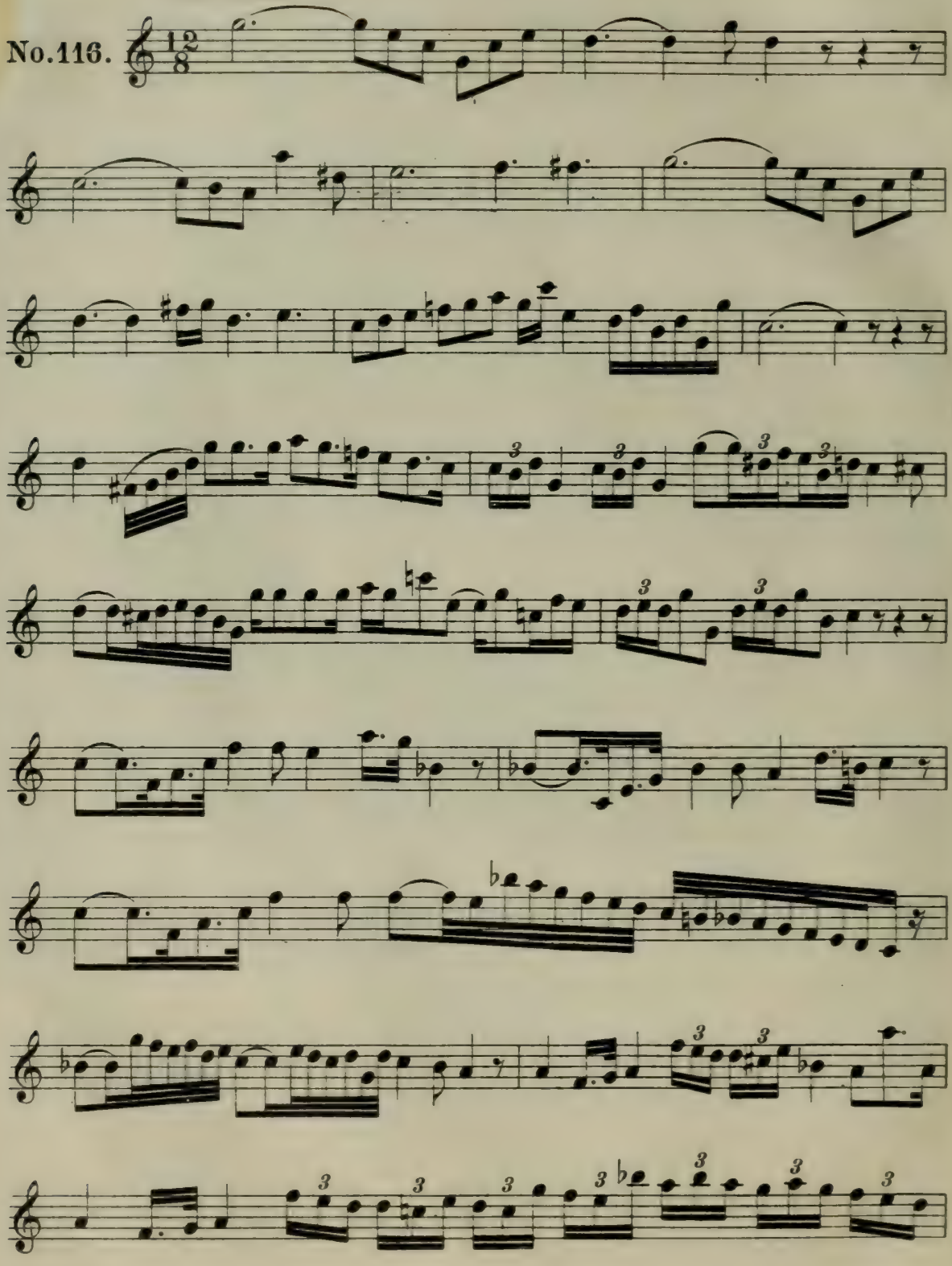
No. 115.

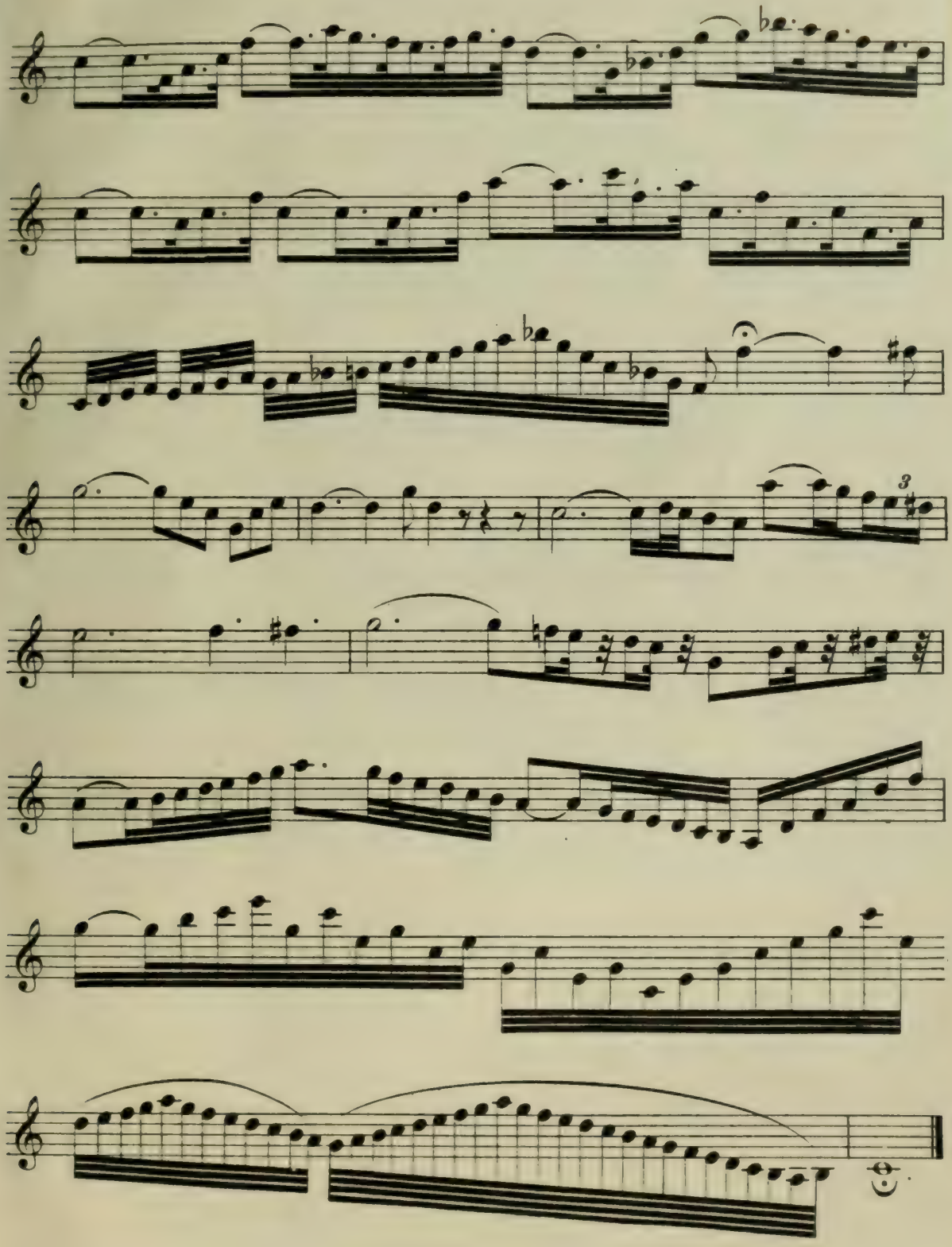




Sostenuto.

No.116.



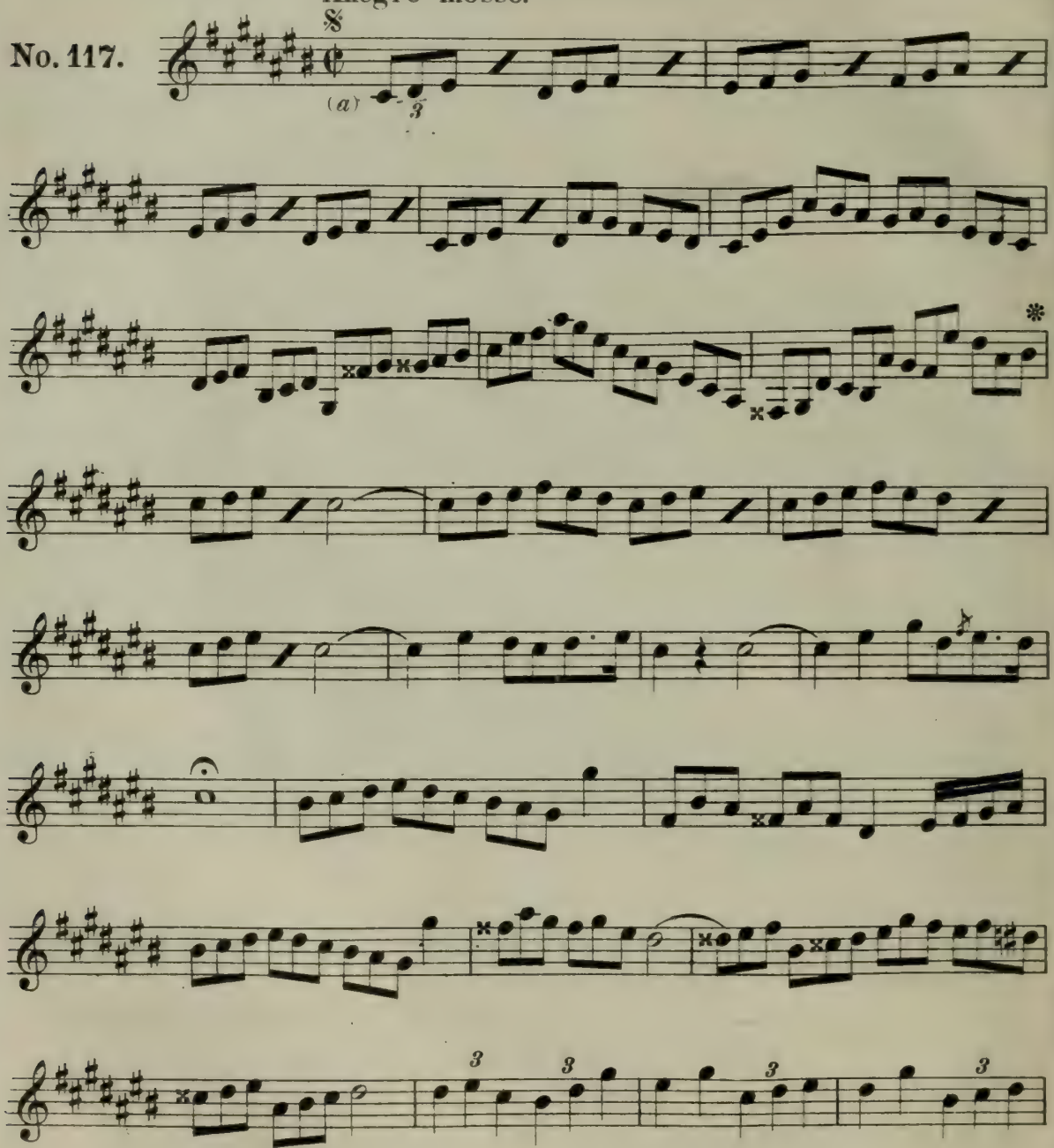


Exercises introducing abbreviations and signs of repetition.

Per conoscere le abbreviature e segni di richiamo.

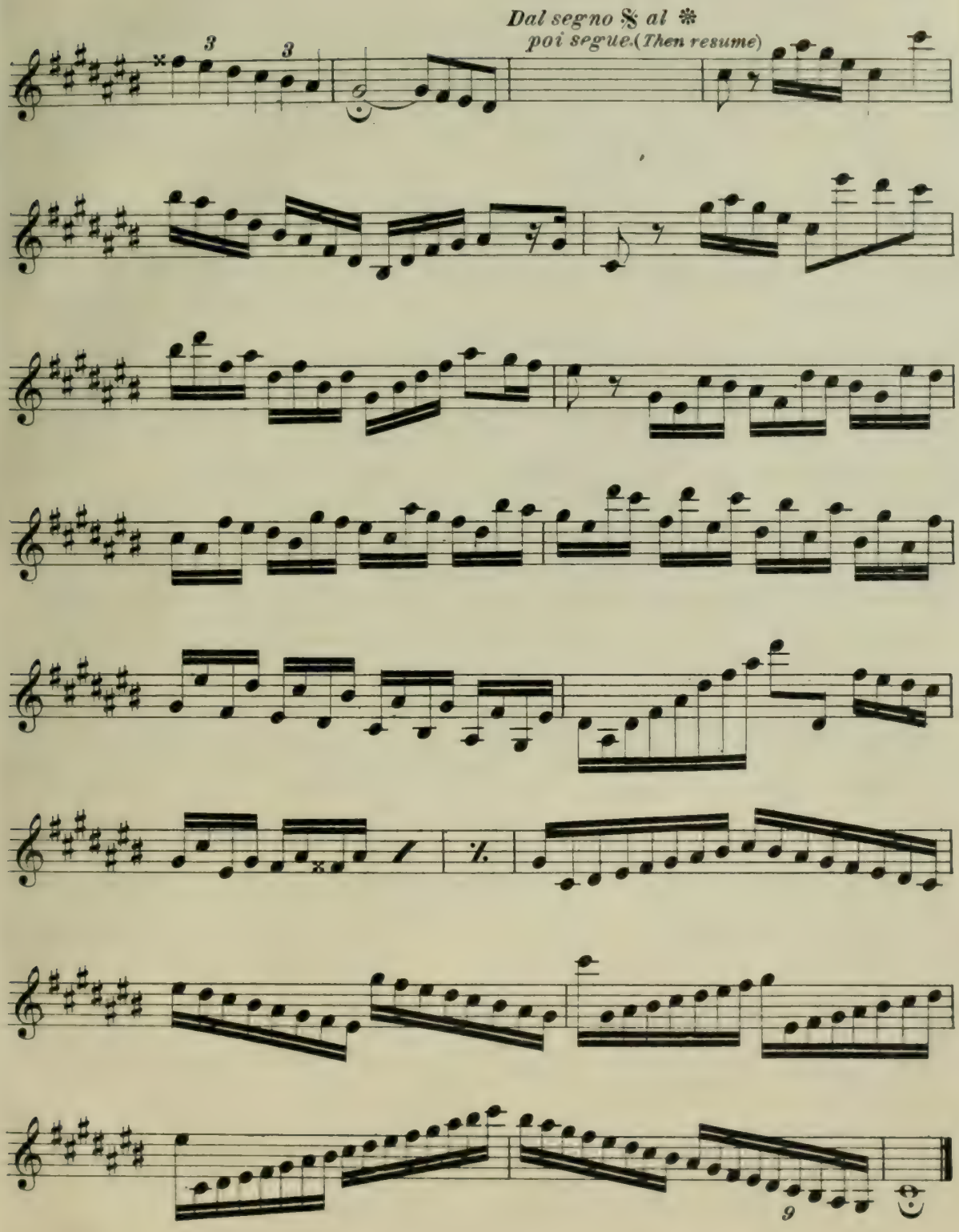
Allegro mosso.

No. 117.



(a) In printed music, these, and the abbreviations which follow, rarely occur. This not being the case with manuscript music, a knowledge of them is consequently rendered necessary.

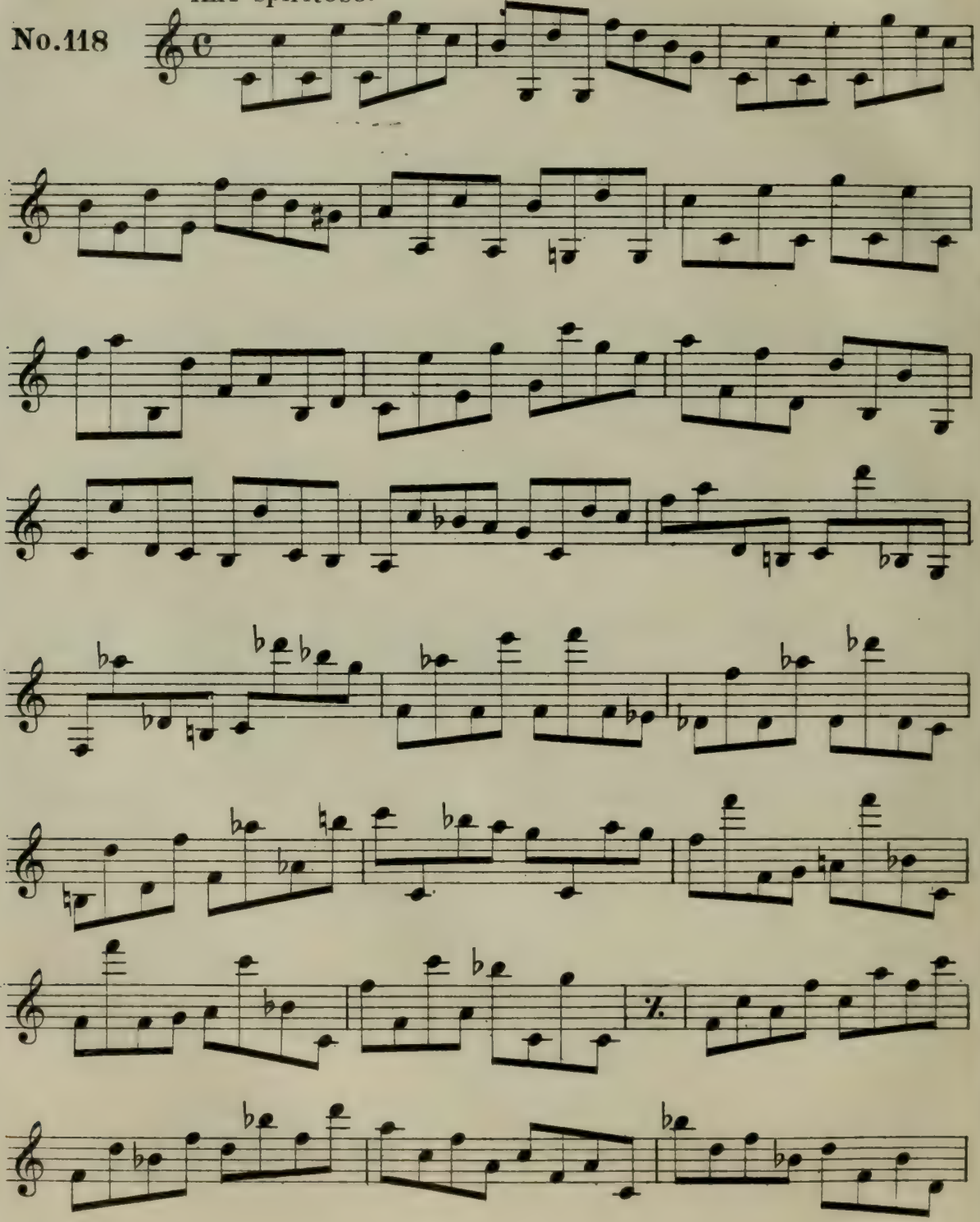
(a) *Nella musica stampata tanto queste abbreviature che quelle che seguono si riscontrano di rado, ciò che non può dirsi per quella manoscritta, onde, se ne rende necessaria la conoscenza.*

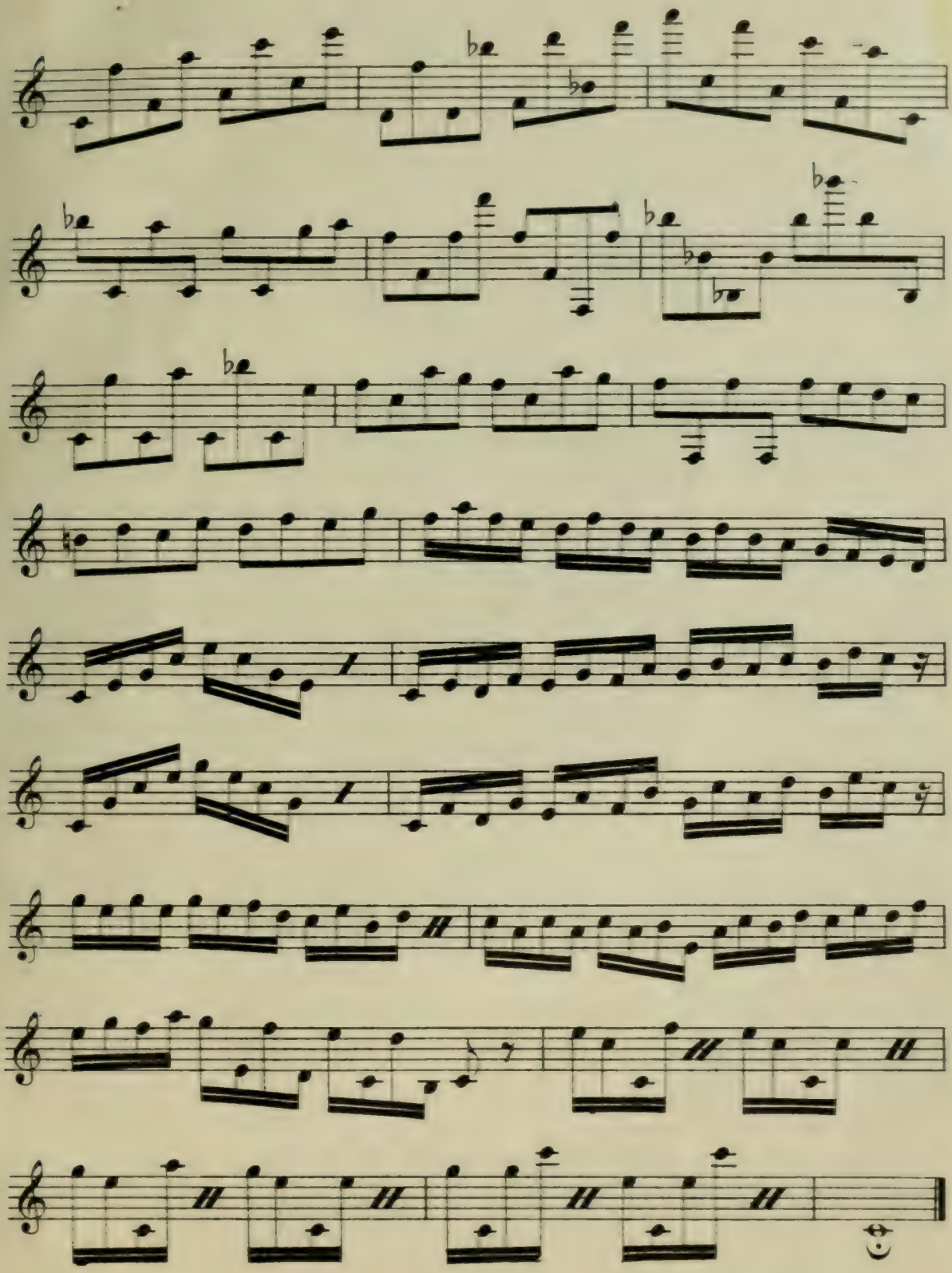

Dal segno 𝄋 al ❋
poi segue.(Then resume)
3
3
1.
9

Solfeggio to free the tongue. | ***Solfeggio per sciogliere la lingua.***

Allº spiritoso.

No.118



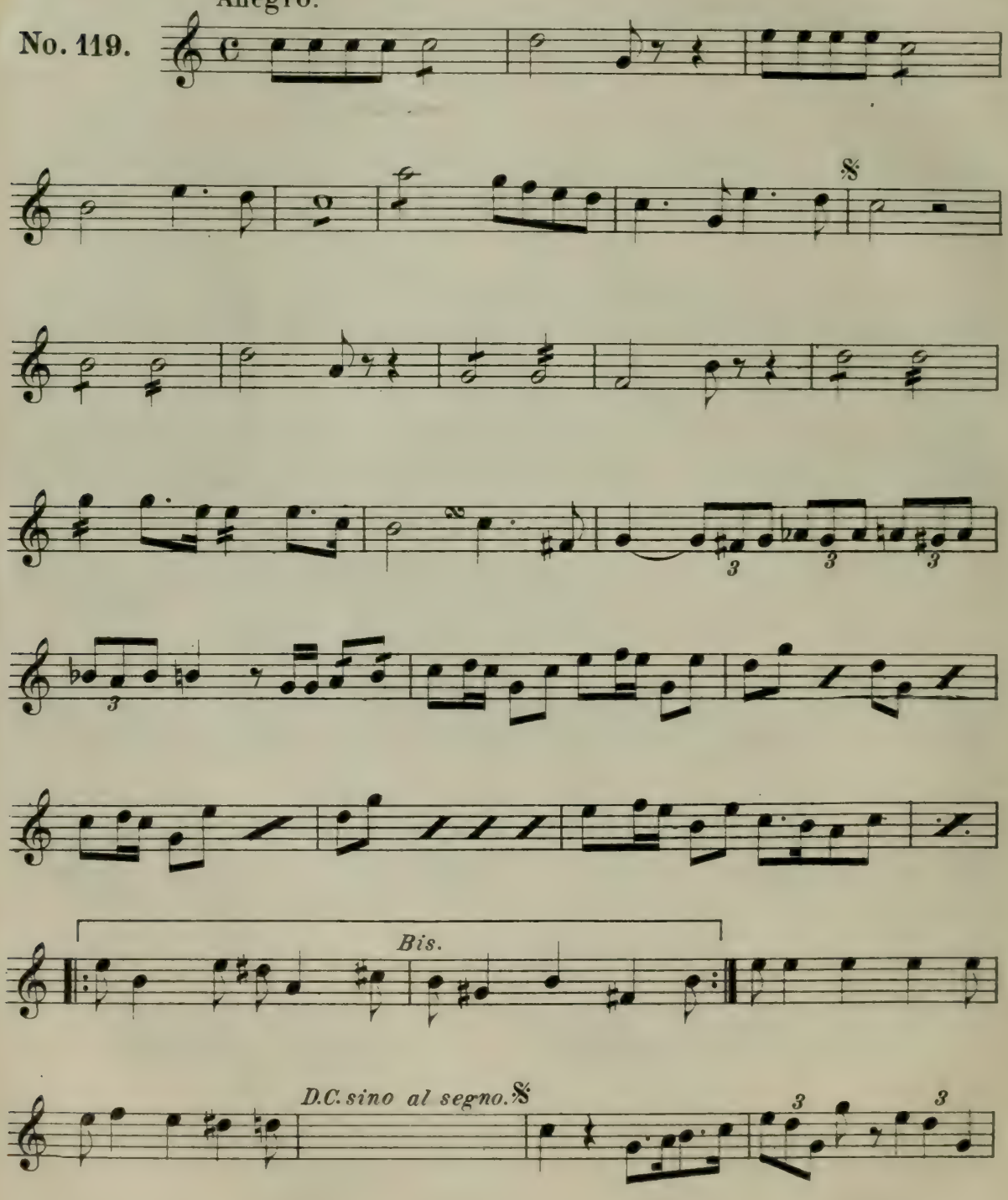


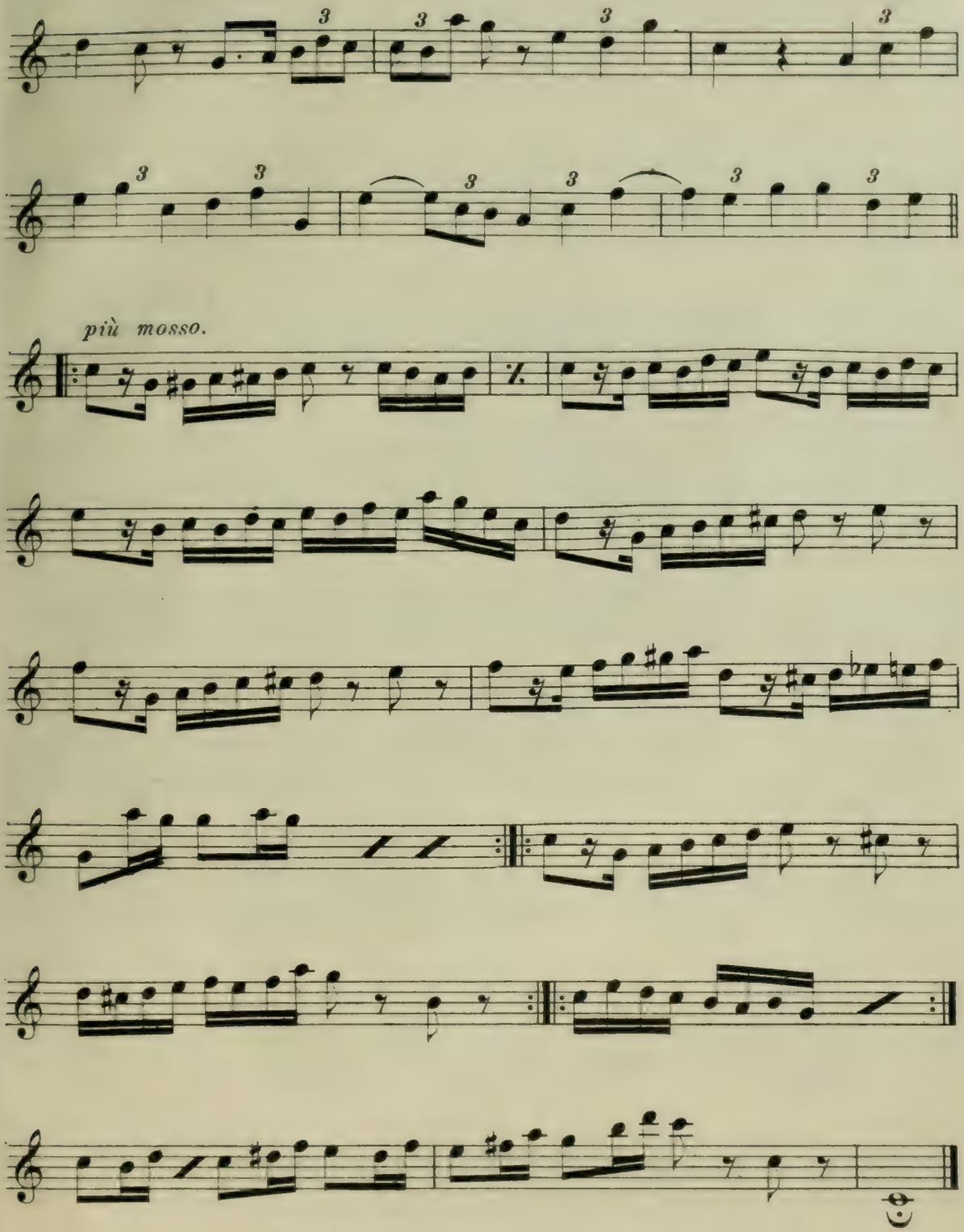
For the practice of other signs and abbreviations.

Per la cognizione di altri segni ed abbrevia ture.

Allegro.

No. 119.

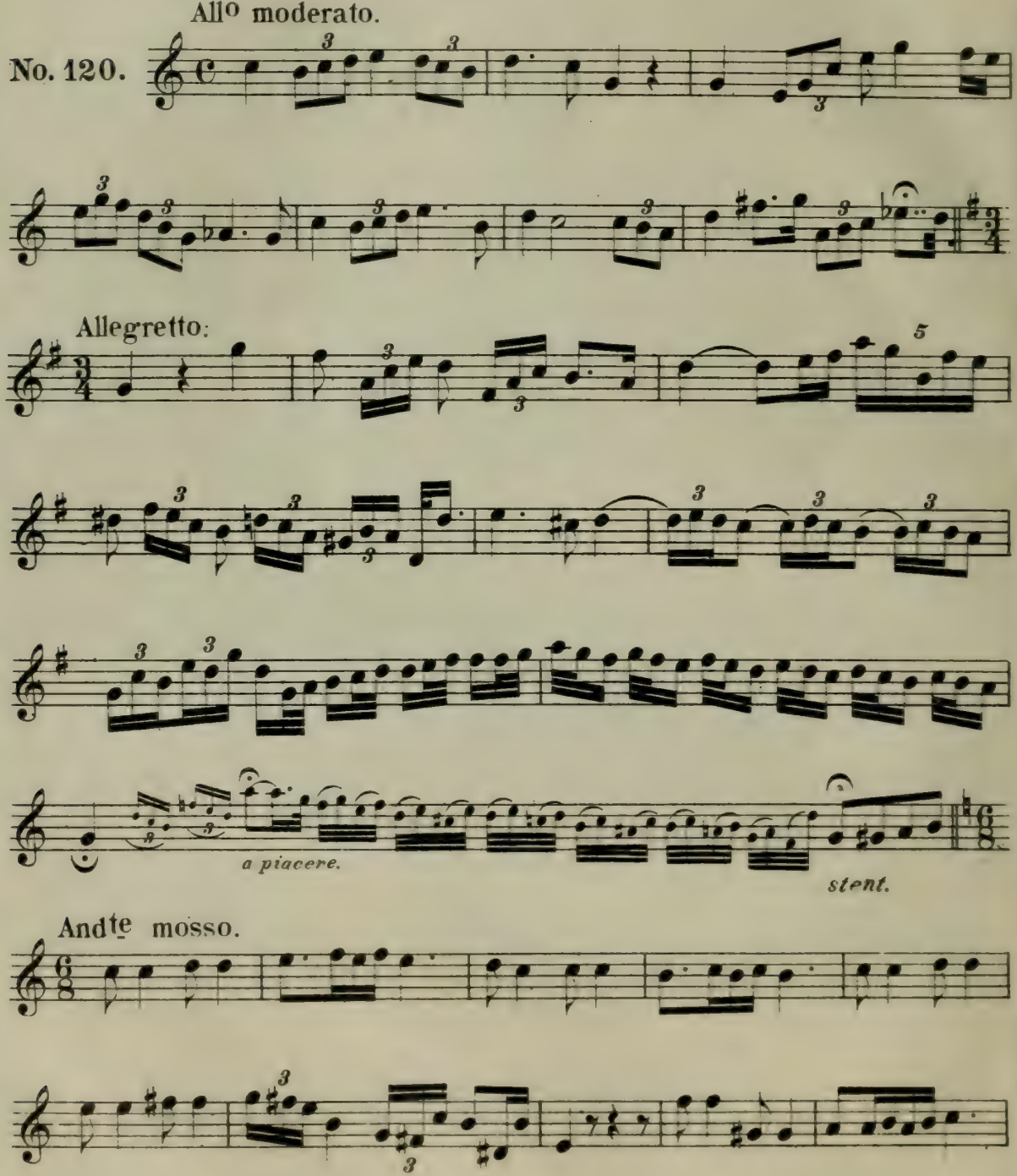



più mosso.

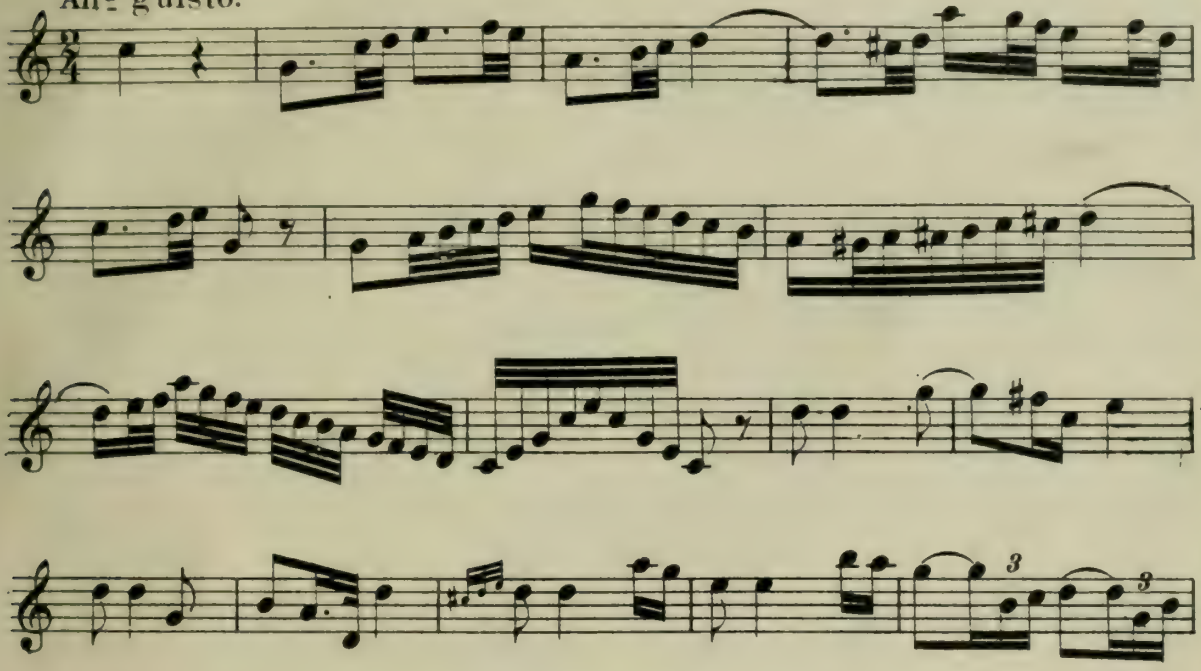
This last Solfeggio unites all the various kinds of time so as to accustom the pupil to instantaneous change.

In quest'ultimo Solfeggio sono riuniti tutti i tempi onde abituare l'Allievo al cambiamento istantaneo.

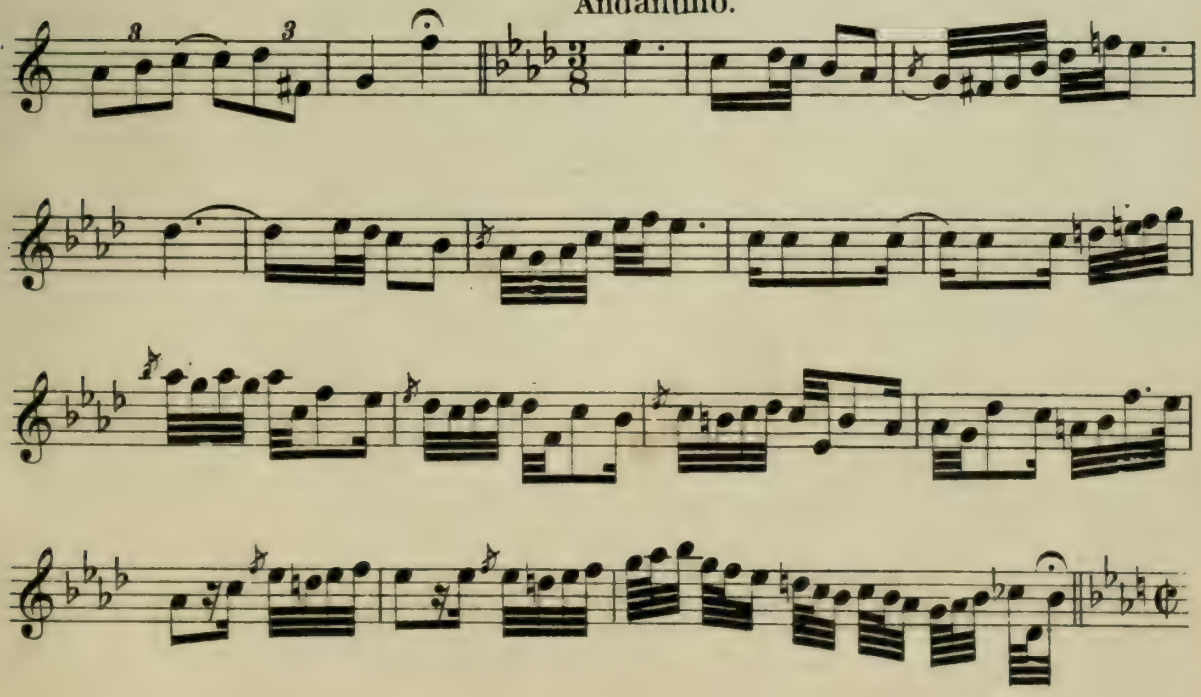
No. 120.

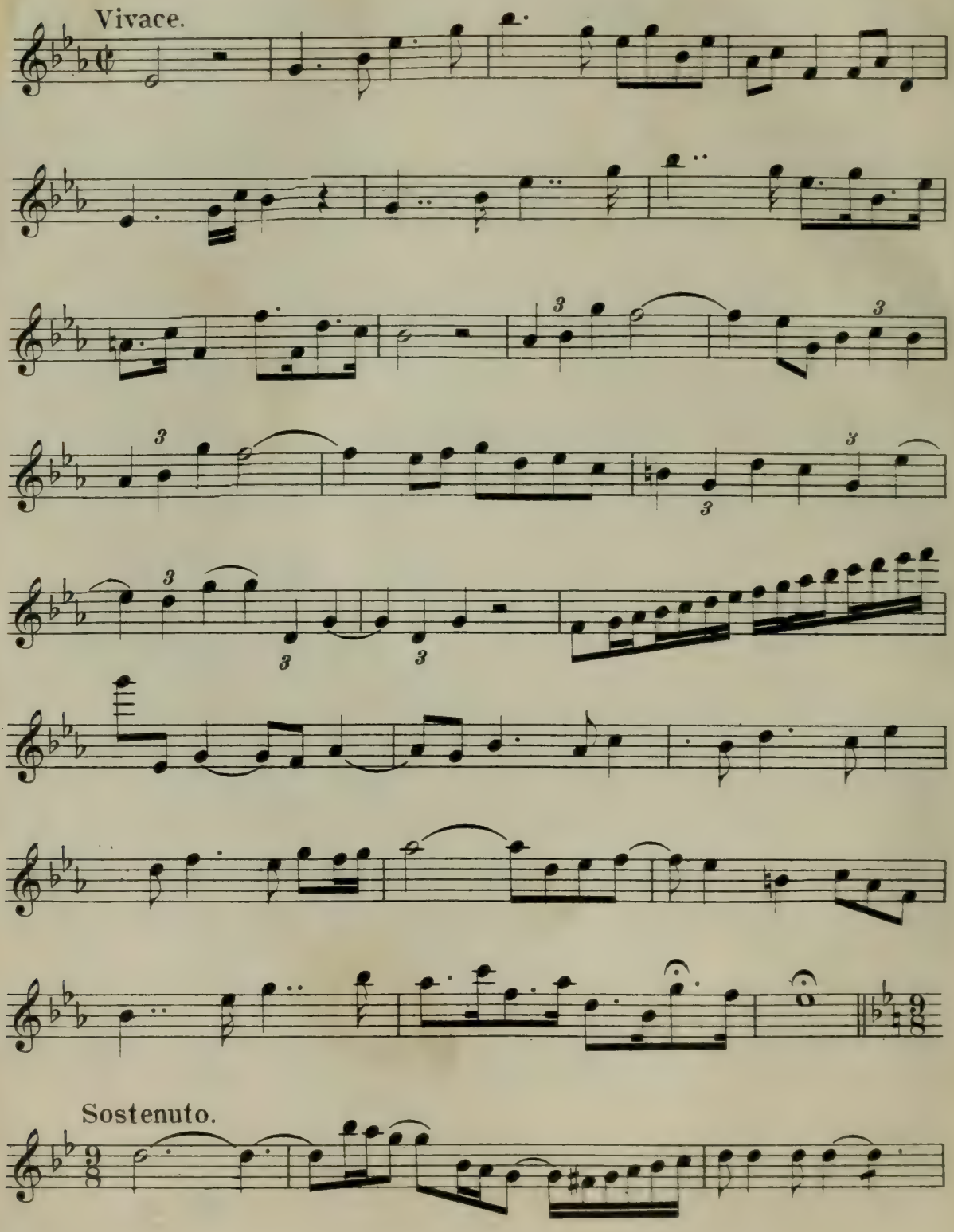


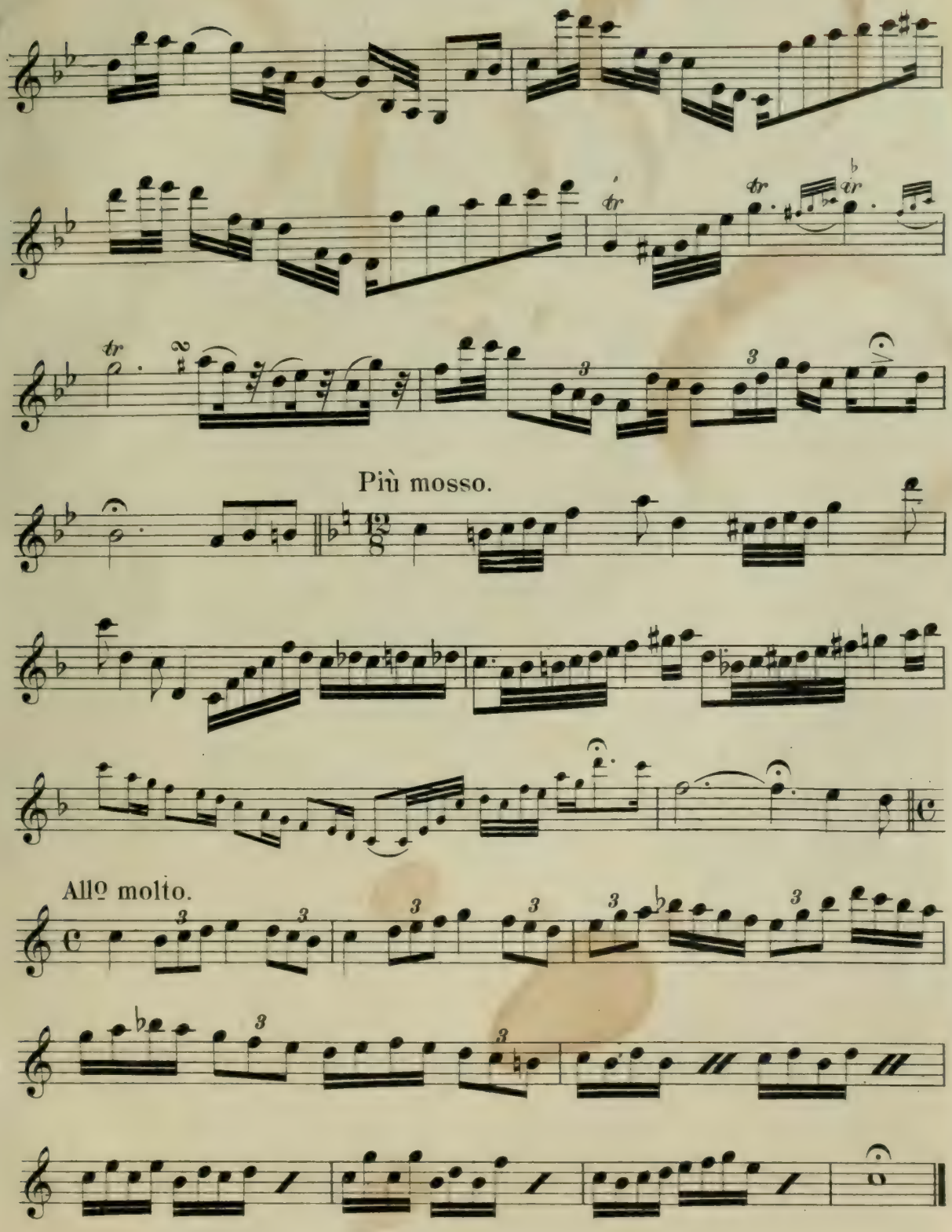
All^o guisto.



Andantino.




Vivace.
Sostenuto.


Più mosso.
Allo molto.

[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
-6					
			-460		
	-1.20		261		
-6	+16		-1.99		
					-405
+48		411		16	192
+2.81		67.81		-1.82	199
					7.96

Viv.	Pete	Dot	Earle	Frank	Me
-1.49	+17	-98	+41	2.11	298
17		41		160	160
-1.32		-57		+51	+1.38

1.78
197
139
117
-6.31
208
423

260
260
60
260
260
1100
140
9.60

149
98
-2.47

17
41
51
138
+2.47

336
117
453

457

EARLE	VIV	FR	DOT	Pete	Me
~~-1.60~~	~~-1.60~~	~~-1.60~~	-1.60	~~-1.60~~	-2.60
~~-2.60~~	-2.60	~~-60~~	~~-60~~	-2.60	143
-3.60	63	+40	~~+40~~	121	-1.17
-1.78	-1.97	387	+1.40	-1.39	
		+4.27	68	197	
			+2.08	-3.36	
			178		
			+30		

S-5-3-5×
F-5
M-
B-5-3-2
M-5-4

-2
-1
-2
+6
-1

D
S-4
F
M
B
M

-2
-3
-3
-4
+4
+8

-4
+7
-5
-6
+2
+6

6
9×6-3-1
4-3
10×

-5
+5
-7
+3
+1
+3

4
6-9×
5-4-1
6-4
10×9-12×=
9×

-7
+6
-8
+2
-3
0

D-6
S-6
F-
M-10×
B-
M-

+4
+14
-10
-1
-5
-2

4-6×=4
5-4-3-2-5×=4-7×
4-2-1
4-3
5-7×=5-3
6-10×-9

+2
+10
+2
-2
-7
-5

4-2
6
6

+1
+9
+9
-4
-8
-7

+11
+7
+7
-6
-10
-9

4

-7
+2
+5
-8
-11
-11

D
S
F
M-6
B-4
M-

+17
+14
+3
-9
-12
-13

+27
+12
+1
-11
-14
-15

5
6
10×
10×

+25
+11
+12
-13
-17
-18

10×
6-3
6

+23
+8
+22
-14
-19
-20

5-4-2
9×-6
4-1
6
-9×=8
6-4

+22
+6
+30
-15
-22
-21

D-5-3
S-6
F
M-5-4
B
M

+21
+5
+28
-16
-15
-23

6-3-6×=8×
11×-14×=12-10-9
4-3-2-
10×-14×
6-4-1
5

+17
+1
+42
-20
-16
-24

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